ADVANCE
RETAIL
TRADE
EDITION

Incorporating Vanity Fair
Price 35 Cents April 1, 1945
40 Cents In Canada
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FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

To sell fashion—quote Vogue!

VOGUE SAYS: "Flowery-landscape hats."
VOGUE SAYS: "Smooth hair worn low or scraped high."
VOGUE SAYS: "The longer, unbroken line."
VOGUE SAYS: "A little-black-dress with a big hat."
VOGUE SAYS: "Black afternoon dresses have a new softer line."
VOGUE SAYS: "Coming in—the Midriff Look."
VOGUE SAYS: "Pinker lipstick."
VOGUE SAYS: "Smaller bags."
VOGUE SAYS: "Wide, wrapped waists."
VOGUE SAYS: "Deep armholes and tapering sleeves."
VOGUE SAYS: "New—widened-elbow sleeves."
VOGUE SAYS: "Cowl necklines."
VOGUE SAYS: "Trick sleeves."
VOGUE SAYS: "Jewels make the costume."
VOGUE SAYS: "Jewellery, true or false."
VOGUE SAYS: "Good costume jewels—handsome impostors."
VOGUE SAYS: "Cosmopolitan cottons."
VOGUE SAYS: "Wear town cottons as you'd wear summer silks."
VOGUE SAYS: "Wear town cottons with jewels, handsome hats."
VOGUE SAYS: "Sarong dinner skirts."
VOGUE SAYS: "Off-the-shoulder dinner-blouses."
VOGUE SAYS: "Good Evening Grey."
VOGUE SAYS: "Sun clothes—translated from the Mexican."
VOGUE SAYS: "Play clothes with snug bodices, billowy skirts."
VOGUE SAYS: "'Junior Jeans' for young Cyclists."
VOGUE SAYS: "Little feet-on-the-ground shoes."
VOGUE SAYS: "Loose gloves you can pull on with a gesture."

Use these Quotations

in your advertising, windows, and departmental displays.

1-
VOGUE SAYS:
"Coming in—the Midriff Look."

2-
VOGUE SAYS:
"Jewels make the costume."

3-
VOGUE SAYS:
"All-Black is Bright."

4-
VOGUE SAYS:
"Cosmopolitan cottons!"

4/1

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

Please send cards (1) (2) (3) (4)

Name .....

Store Name .....

Address .....

Four Free Cards

Please check those you can use, and mail this coupon.

See how stores quoted Feb. 15 Vogue ▶

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
APRIL 1, 1945

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The February 15th issue of Vogue opened with an editorial feature entitled "Suits in Bloom". If you'll look at that issue, you'll see at a glance how effectively these leading stores have used a Vogue fashion theme to advertise suits and hats from their own stocks. (We wish we had space enough to reproduce *all* the suit and hat advertisements that tied-in with Feb. 15th Vogue. They were *all* attractive.)

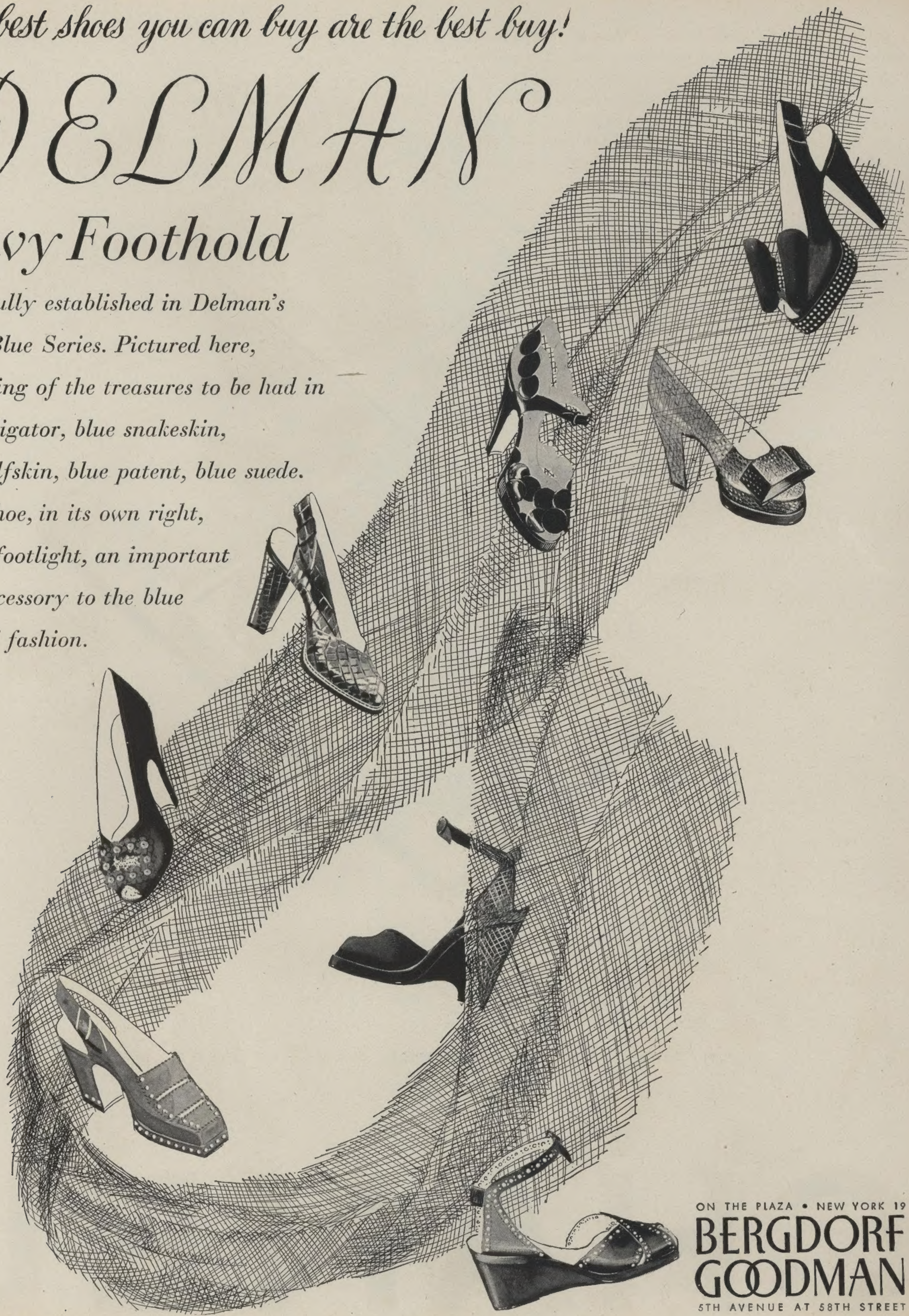
You may use any of the quotations on the preceding page as headlines for advertisements of suitable merchandise from your own stocks. When you do quote Vogue, please send a tear sheet to Vogue Merchandising Service, 420 Lexington Ave., N. Y. 17.

The best shoes you can buy are the best buy!

DELMAN

Navy Foothold

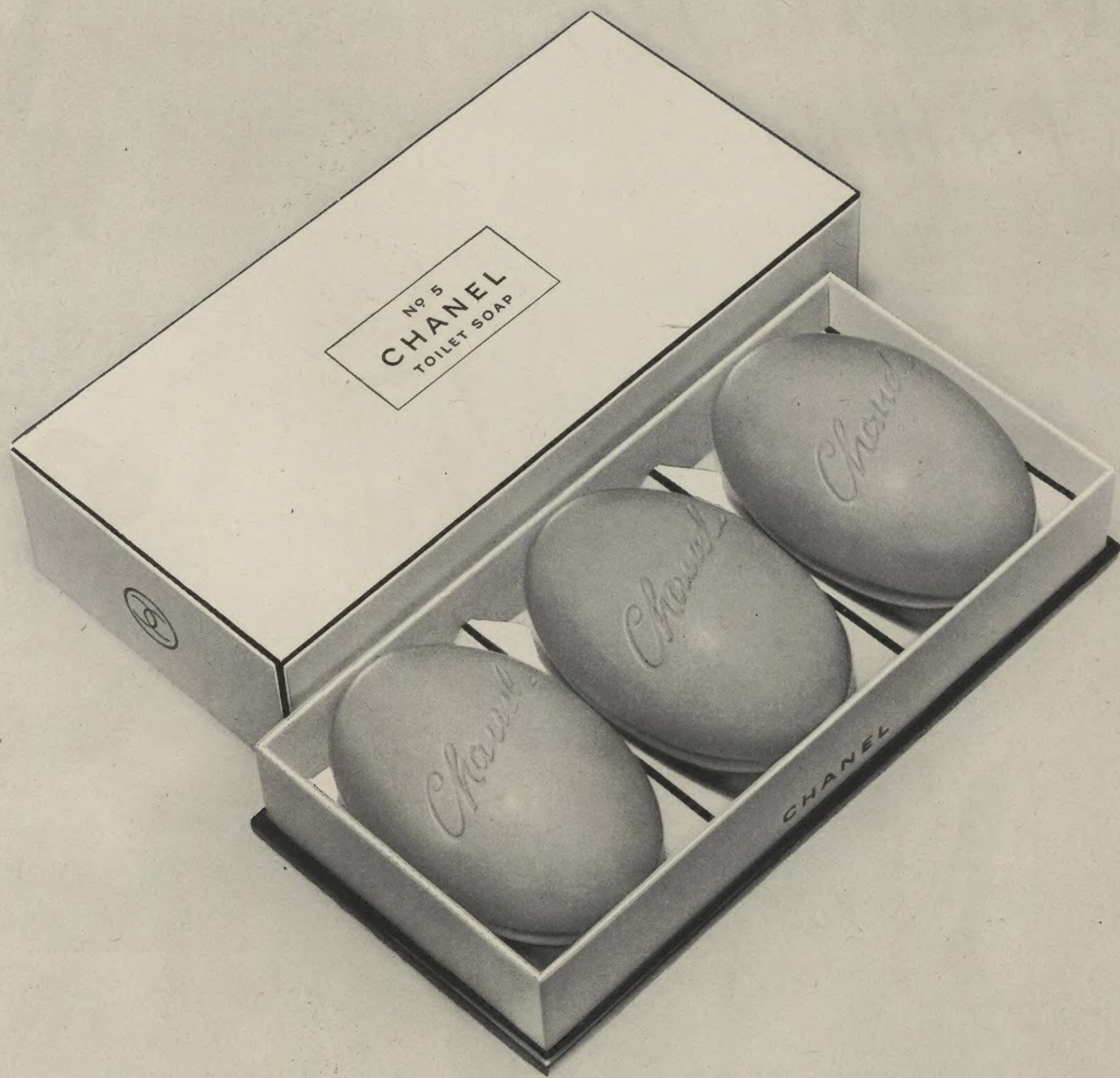
beautifully established in Delman's Navy Blue Series. Pictured here, an inkling of the treasures to be had in blue alligator, blue snakeskin, blue calfskin, blue patent, blue suede. Each shoe, in its own right, a blue footlight, an important blue accessory to the blue laws of fashion.



ON THE PLAZA • NEW YORK 19

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET



VERY FINE TOILET SOAP

WITH THE MOST TREASURED NAME IN PERFUME...

Twinkly by Night . . . Jolly by Day

. . . colorful fiberset print by Bianchini that preserves a trend-setting Bendel silhouette.

Sequin-tipped Evening Print, $135.

Daytime, $95.

Both Bendel Originals for immediate wear.

Henri Bendel

10 WEST 57
NEW YORK 19 NY

Esther Dorothy
Original
in the
Cape of Tomorrow
...really new

Ever envy a pond lily on a torrid day? Well, that's the way you'll look and feel in these cool, crisp washable cottons. Sizes 10 to 18.

left: *A two piece to wear 'round the clock. In a Hope Skillman rainbow stripe with matching plain skirt. Pink, blue, green, $25.00.*

right: *A Sunback dress with bolero. In a Dan River Cordspun fabric. Red, brown, blue. Dress $19.95. Bolero $5.00.*

Designers' Shop, Second Floor.

Jordan Marsh

JORDAN MARSH COMPANY • BOSTON, MASS • NEW ENGLAND'S GREAT STORE

The exquisite new name in made-by-hand lingerie, blouses, baby clothes, in fabrics by Stonecutter.

VERONICA

MADE-BY-HAND

GJON MILI

SAKS FIFTH AVENUE, New York, Chicago, Beverly Hills, Detroit • KAUFMANN'S, Pittsburgh • STIX, BAER & FULLER, St. Louis

Première of Mabel and Charles Julianelli's enchanting Fenton ballet-last pumps and sandals of softly manipulated black suede...in the Saks Fifth Avenue tradition of fine footwear.

SAKS FIFTH AVENUE *New York, Chicago, Beverly Hills, Detroit*

TAILSPIN PERFUME
LUCIEN LELONG

BUR-MIL QUALITY T.M. REG.

. . . available by-the-yard in many fine stores

BUR-MIL fabrics sold by licensed converters, are woven and quality-controlled by . . .

*Registered Trade Mark

BURLINGTON MILLS CORPORATION OF NEW YORK • 450 SEVENTH AVENUE • NEW YORK 1, N. Y.

Revlon's new color.
Red with terrific impact! Explosive as the
new bare-back, bare-midriff, bare-toe fashions.
That real red-red in Nail Enamel and
Lipstick you dreamed about . . . knew could exist
. . . yet never could find. Here it is
with power to do for you what you've always
wanted a color to do . . . just plain dynamite!
(And with it "Sheer Dynamite" Face Powder.)

"DYNAMITE!"

Mme. Reine
Hat
Jewels
Harry Winston

Rawlings Photo

Inspiration from Paris where Platine was born and where it is said (American women have found it so very true) that one drop makes a blonde the most ravishing thing in life.

Precious Platine for the Precious Blonde!

$22.50 the ounce (tax extra).

parfum PLATINE by Dana

Two-Piece Jerkin Dress *of Cheney velvet. Fashions like these will be available as soon as our velvet looms are released from Government demands.*

CHENEY
VELVETS

CHENEY BROTHERS

Manufacturers of fabrics of exceptional quality since 1838

350 FIFTH AVENUE, NEW YORK 1, N. Y.

Velvets—Pile Fabrics—Cravats—Upholstery and Decorative Fabrics
Yarns for Industry—Men's Wear Fabrics—Machine Thread—Industrial Fabrics

Sales Offices

BOSTON • PHILADELPHIA • CHICAGO • LOS ANGELES

MILLS AT MANCHESTER, CONN.

ALSO AT MANCHESTER, CONNECTICUT, A SUBSIDIARY . . . PIONEER PARACHUTE COMPANY

FOR THAT PRICELESS LOOK....

CORO, INC. NEW YORK · CHICAGO · TORONTO

*SIMULATED

BUY MORE BONDS

In our 28 Shop . . . new clothes, sparkling accessories, everything you need from girdles to gloves, perfume to peignoir.

It's a small world . . . The 28 Shop *Marshall Field & Company* Chicago

Easter Joy . . . made complete by a treasured, priceless, diamond solitaire . . . its symbolic beauty enhanced and safeguarded by a Granat *Tempered Mounting. Exquisitely handwrought by Granat artisans, these perfected mountings express the romantic freedom and distinction that typifies California design. Tempered, in precious metals, for enduring strength . . . they will protect your diamonds through the years. That is why fine jewelers everywhere prefer Tempered Mountings by Granat for the finest diamond engagement and wedding rings.

*Tempered Mountings are a major improvement in engagement and wedding rings. You will find the name "Granat" in every Tempered Mounting.

*T. M. REG. U. S. PAT. OFF. BY GRANAT BROS, SAN FRANCISCO

Sarong-draped dinner dress
by Jo Copeland
of Pattullo, in black with
tracery of white feathers lighted
by sequins. Exclusive with
Bonwit Teller
of Philadelphia

Intoxication

PARFUMS d'Orsay

goes to your heart!

$18.50 and $10 eau de toilette $5

TED STEIN SUIT

Confidently, Seattle's smartest woman selects her wardrobe in Frederick & Nelson fashion shops. Here she finds superb quality... distinction...newest creations of leading designers to take her through every moment of her busy day.

in Seattle it's

Frederick & Nelson

Sketched in Paris
at Germaine Legroux's opening

Anjou's

Devastating

perfume

...provocative as her sailor

...and Paris in the spring

fragrant link between fashion and romance

1.75 to 20.00

PLUS TAX

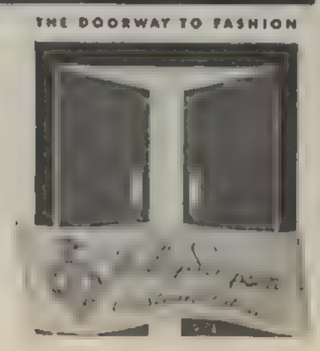
DEVASTATING PERFUME AT B. ALTMAN & CO. NEW YORK AND OTHER FINE STORES THROUGHOUT THE COUNTRY

Ultimately simple . . . gently classic . . . our exclusive Pamela in exquisitely heavy rayon crepe...the detail nicely underplayed . . . sharp focus on its good line . . . its magnificent stone-studded belt. Navy, turquoise, gold, white orchid. Sizes 10 to 20. 45.00. Misses' dresses. Third Floor.

STERN BROTHERS, WEST 42ND STREET, NEW YORK 18, N.Y.

From the Metropolitan Museum of Art Exhibition: American Fabrics and Fashions . . . .

Wesley Simpson's Dynasty Print designed by Bemelmans in a Claire McCardell sun dress



wesley simpson

215 West 40th Street, New York 18, N.Y.

Frozen Fire

Sea Shell

Flowering Plum

RAWLINGS

CHEN YU'S

Festive Three

Made in U. S. A.

"Sea Shell"—"Flowering Plum"—"Frozen Fire" . . . the magic colors that put Spring itself on your fingernails—and point your clothes with romance. And, of course, these shades are strongly averse to chipping, because they're CHEN YU . . . the *true* lacquer make-up. CHEN YU lipsticks to harmonize.

A new "Bates Creates"... Big 'n Little Prints... twosome cottons with a single theme, scaled for Big and Little Things... Mother and Daughter... Big and Little Sister... dress and accessories.

Buy these bright and lovely Bates cottons by the yard or ready-to-wear.

Shown: Vogue Pattern for Mother 5323, for Tot 2356.

Bates

FASHION FABRICS

Bates Laboratory Tested

So much smarter with gloves

Necessary—not accessory—your gloves. Integral part of your scheme for looking lovely—your Hansen gloves, thoughtfully chosen, to complete your costume

keyed to your costume

HANSEN GLOVES

NEW YORK MILWAUKEE CHICAGO

Proud lineage of beauty

...rare and exclusive

That day, your pulse will quicken.
You will have found a new, star-touched note
in your pattern of loveliness . . . to make
hearts receptive, and lavish compliments sincere.
It is Prince Matchabelli's newest creation . . .
palette-toned *Duchess of York Make-up.*
Infused with the whispered fragrance of beloved
Duchess of York Perfume, each of these
inspired face-flattering aids is keyed
to your own true skin tones, for
a radiant, youthful you.

This distinguished portrait, recently painted by Hasselriis for Prince Matchabelli, was inspired by Lely's 17th Century painting of Anne Hyde, Duchess of York.

Fuchsia Rose...

for lips in tune with fashion's song

To highlight your lips in the décor of the new spring fashion shades . . . Fuchsia Rose, so smart, so subtly alive and gay, so incredibly *new.* It is the *gala* hue for your lipstick repertoire . . .

Lipstick, 1.00. Face Powder, 1.50. Foundation Cream, 1.75. Foundation Lotion, 1.75. Cream Rouge, 1.00. Rouge Compact, 1.00. Eye Shadow, 1.00. Mascara, 1.00. *All prices plus tax.*

Duchess of York Make-up

BY PRINCE MATCHABELLI

YOU made our choice. Out of all Gorham famous sterling designs, these are the patterns of many of America's distinguished hostesses. These are the designs that are available in limited items while we major in war production. Choose yours. Order now. Place-settings comprise luncheon knife and fork, cream soup spoon, teaspoon, butter spreader, salad fork.

Average cost, including Federal Tax, about $23.

Send 10 cents for booklet "Entertaining the Sterling Way."

Gorham

STERLING

PROVIDENCE 7, RHODE ISLAND

America's Leading Silversmiths Since 1831

Rosenblum tailored in california

Hurrell Photograph . . . Alfreda Hat

Bolero . . . man-tailored with the well-known Rosenblum perfection, fascinating California mannerisms, marvelous details . . , finest pure wool Venetian covert in heavenly colors, 29.95 . . . ROSENBLUM · LOS ANGELES · CALIFORNIA

Cut-for-lustre stones, perfection
of a new American technique
. . . presented in Eisenberg
Original costume jewelry,
hand-set in sterling silver.

EISENBERG JEWELRY, INC.
222 W. North Bank Drive, Chicago 54

PATTERNED PLASTIC! A modern bag you'll wear with everything . . . everywhere!
Faille sides, zippered top, laced with simulated leather. In black, brown,
navy, red, shell, multi-color and white. About $6.00, plus federal tax.

ART-FLEX FASHIONS, 30 East 33rd Street, New York 16, N. Y.

A MILGRIM ORIGINAL

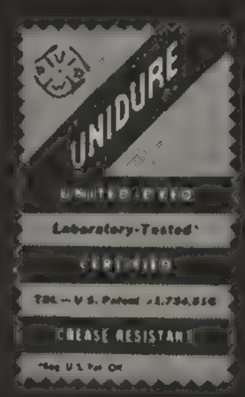
OF ALPACA*... A BEN MANN FABRIC

* *Worsted and rayon*

UNIDURE*

Open Door to Loveliness

Here comes Madame . . . fresh, faultless, and fair—her costume crisp, uncrumpled, and chic! Because it's processed with UNIDURE—the permanent crease-resistant finish that's certified by laboratory tests to last the life of a garment. Be your day rigorous or relaxed—at the office or out of town, your wrinkle worries are minimized. Eliminate fussing—keep fastidious—be foresighted. Specify the UNIDURE tag on fine fashions and fabrics.



THE HALLMARK of QUALITY

UNIDURE . the permanent crease-resistant finish by

THE UNITED PIECE DYE WORKS

LODI, N. J. • N. Y. OFFICE, 1440 BROADWAY, NEW YORK 18, N. Y.

*Reg. U.S. Pat. Off.

Adele Simpson says gangway for gingham by EVERFAST*. First on the hit parade of townwear cottons. A two-piece with plaid top and rayon skirt. Sizes 10 to 18. $39.95

*Reg. U. S. Pat. Off.

J. P. Allen AND CO.—ATLANTA

Now, there's a figure!

Helene OF HOLLYWOOD

Helene of Hollywood Brassieres...Pantie Girdles...Foundations...Shoulder Bras at All Fine Stores

NO ORDINARY YARN, THIS, but the new plastic coated yarn that will weave and knit its way into your life. You will be using PLEXON in handbags, shoes, millinery, in such intimate garments as girdles and foundations. In your home, you will have PLEXON in draperies, upholstery, luggage, table mats...in all manner of new and exciting things.

PLEXON comes in thrilling major colors or in subtle pastels; in bright, lustrous finish or in a muted, mat surface. PLEXON can be fine and dainty as gossamer, sturdy and strong as leather. It resists perspiration, water, grease, and to clean it...just sponge it off.

Remember the name PLEXON...*The Plastic Coated Yarn...you'll be seeing, wearing, using a lot of it.*

FREYDBERG BROS. STRAUSS, INC. • *Plastics Division* • NEW YORK 10, N. Y.

Write from the Heart

Only you can write the letters he wants . . . cheerful, understanding, reassuring letters, bringing home and you into faraway places. Montag's Coronet note paper invites you to write often. Like "sterling" on silver, "extra 100% rag" on Coronet denotes superb quality, smooth and fine and crisp. You'll like its distinctive feel and look, its interesting weave design, its light weight for regular or air mail. And he'll like the letters you write from the heart on Montag's Coronet.

Montag's Coronet

Montag's Coronet is available in white, flesh pink, Flemish blue . . . pound papers, envelopes and boxed combinations.

MONTAG'S FASHIONABLE WRITING PAPERS

SHEERLITE

LONDON CRUSHED BOND

Montag Bros., Inc. Atlanta 3, Ga. 230 Fifth Ave., N.Y.C.

Fabrics that excite the imagination of the designer, that set the trend in weave and color, that is what I am always sure to find in Onondaga fabrics.

Hattie Carnegie

To me, beautiful fabrics are an emotional experience. I anticipate with pleasure Onondaga's seasonal showings and have based some of my most successful creations on their fabrics.

Jo Copeland

I am grateful to Onondaga for their allegiance to the finest traditions in textiles..... They have maintained their distinguished position in quality fabrics throughout this war.

Omar Kiam

True, it was no great effort to do business in the last couple of years, but to have carried on in Onondaga's usual high standard is most commendable.

Maurice Rentner

Onondaga Silk Company is to be congratulated upon their adherence to their high standards of quality despite the uncertain conditions brought about by the war years.

Nettie Rosenstein

Fabric and Fashion are one—each quite dependent upon the other.

Sophie

Onondaga

Silk Co.,

412 BROADWAY, NEW YORK 18, N. Y.

MILLS, EASTON, PA.

CHICAGO LOS ANGELES

Plucer

"It's the prettiest, springiest, youngest shade"—

JMW

Tuesday

Dearest Ginny,

I've just bought some wonderful new make-up that made me think of that luscious pink hat we saw. It's Dorothy Gray "Portrait Pink"... and, darling, it's the prettiest, springiest, youngest shade...

"Portrait Pink"

• To wear with the new pinks and navy blues, this spring's premier fashion. Look starry-eyed and young in this gay, enchanting Dorothy Gray *Portrait Pink* Face Powder, Rouge, Lipstick. Complete, $2.50, plus tax.

FROM THE FIFTH AVENUE SALON OF

Dorothy Gray

AND AT THE BEST COSMETIC COUNTERS

Copyright, 1945, by Dorothy Gray, Ltd.

TODAY,
TOMORROW
AND
ALWAYS!

Gotham
Gold
Stripe
Stockings

Gotham Hosiery Company, Inc.,
Manufacturers
200 Madison Avenue,
New York 16, New York.
Also Gotham Hosiery Co.
of Canada, Ltd.

GOTHAM
GOLD STRIPE
REG U S PAT OFF
BEAUTIFUL STOCKINGS

Gown by Hattie Carnegie

Saab LINGERIE
Potent with charm . . . exquisitely hand made . . .
signed by Saab. To wear with joy, to treasure
forever! You'll find Saab lingerie at the
finest of stores everywhere, modestly priced.
MADE OF A
BUR-MIL
QUALITY
RAYON FABRIC

Flower Fragrances

by ANN HAVILAND

A GENIUS IN PERFUMES

BELOVED BY THE WOMAN WHO WOULD HOLD A MAN'S HEART IN HER HAND

LILY OF THE VALLEY • GARDENIA • WOOD VIOLET • CARNATION • LILAC • HYACINTH

PERFUMES • SACHETS • BATH PREPARATIONS

Prepare for envious glances . . .
in these smarter shoes for natural walking.

The Roulette

The Regent

The Knavet

Naturally You're Envied in

Natural Bridge Shoes

$6.00
A few styles $5.50
Distant Points Slightly Higher

The Cairo

The Newport

Natural Bridge Shoemakers

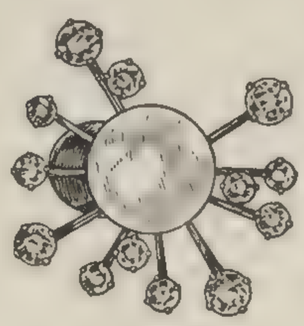
Division of Craddock Terry Shoe Corporation • Lynchburg, Virginia

Modern fabric compositions by Verney are new and beautiful harmonies in fabric composed of the full scale of fibres, both natural and synthetic. They sound the keynote for exciting inventions and innovations in modern textile art. The Verney Album of Modern Fabric Compositions will contain a wide variety of lovely fabric melodies to fit every mood and occasion. As war demands permit, new fabrics of unusual merit and beauty will be added.

VERNEY FABRICS CORPORATION • 1412 Broadway, New York 18, N. Y.

COPYRIGHT 1945 V. F. C.

An Expression of Spring
Our field flower print of Swansoft, a Bemberg rayon, interpreted by Janet Walker in a carefree backless dress for sunny days ahead
foreman...famous for fine fabrics
Available in fine stores everywhere • foreman fabrics corp. • 1412 Broadway, New York 18, N.Y.



SUNBURST EARRINGS *Perfectly matched gem cultured pearls. Radiating 14-carat gold spokes, tipped with genuine rubies, emeralds, sapphires and diamonds* $650

NECKLACE *19-inch strand of perfectly matched, cream-rosée cultured pearls with white-gold clasp containing 3 genuine rubies* $500

RING *Twin perfectly matched cultured pearls, exquisitely mounted in 14-carat gold* $75

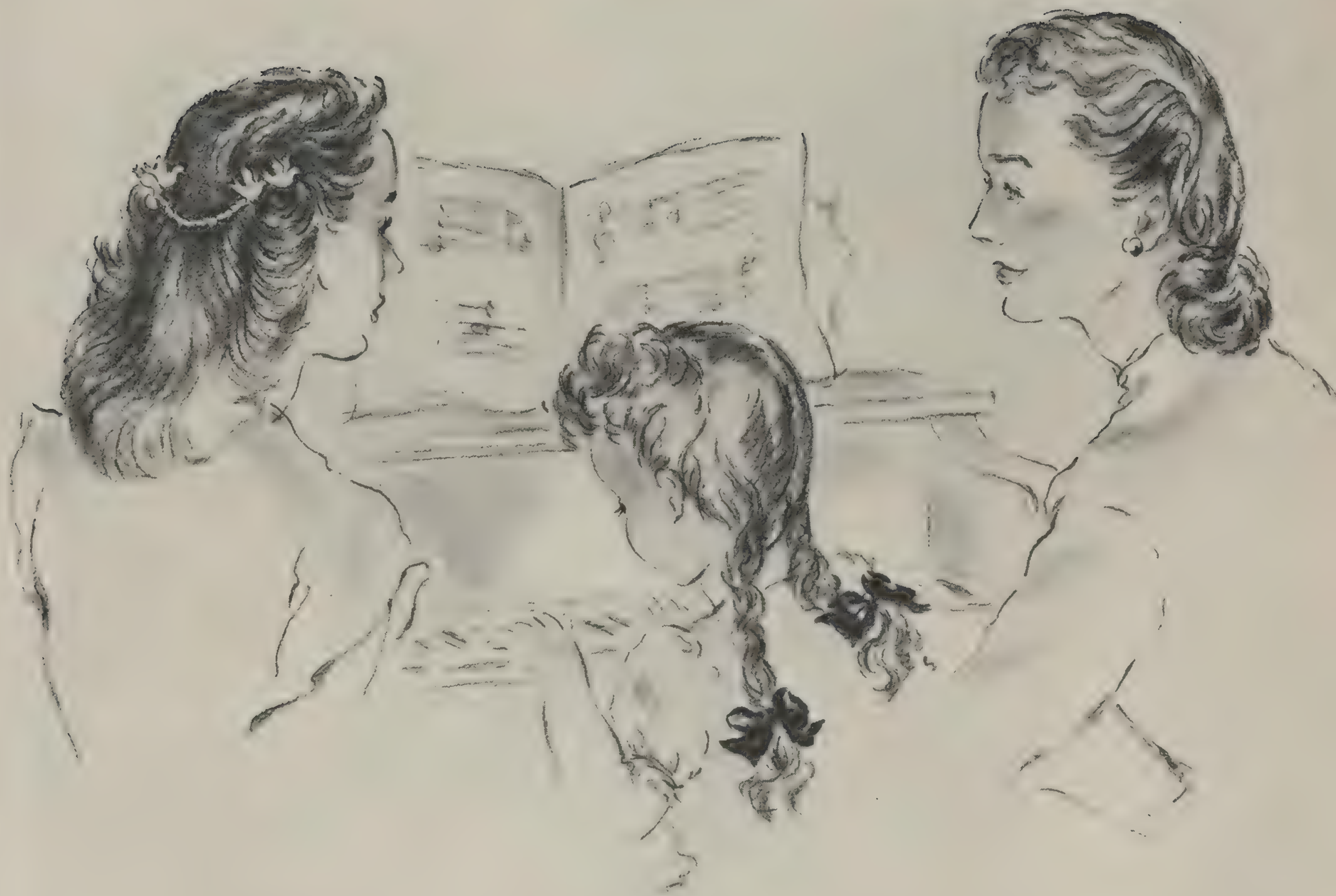
PIN *Graceful spray, 14-carat gold in green and yellow tones, with 3 exquisite gem pearls* $150

Subject to Federal Excise Tax

Now and Forever... **Imperial Cultured Pearls are queenly adornments to wear and to cherish, for yourself and for generations to come. You'll find creations by Imperial at America's fine stores.**

Imperial
Cultured Pearls

IMPERIAL PEARL SYNDICATE • FIFTH AVENUE, NEW YORK • CHICAGO • LOS ANGELES



Melodies of Spring — ringing sweet as a red-breasted robin trills his song . . . whispering soft as greening grass pushes through sleepy earth . . . dancing lightly into your heart and home on wings of impish April breezes. These melodies swell into the symphonic beauty of another Spring.*** Kickernick has blended all the fresh, exciting simplicity of Spring beauty into a symphony of lovelier lingerie created by the touch of master designers for you who seek finer quality and rare perfection in Fit . . . Fashion . . . and Fabric.

Panties · *Slips* · *Bandeaux* · *Gowns* · *Pajamas*

Kickernick
LINGERIE

Winget Kickernick Company · Minneapolis · New York · Chicago · Los Angeles

SCHOOL & CAMP DIRECTORY

For advice write to Vogue's School Bureau

BOYS' CAMPS

IDLEWILD

Famous for water sports. A summer of fun and adventure on Lake Winnepesaukee, N. H. Trips, riding, rifle, golf, tennis. Tutoring at no extra cost. Mature staff. Doctor, nurse. Cabins. Booklet. MR. & MRS. L. D. ROYS, 336 OTIS ST., W. NEWTON, MASS.

PASSUMPSIC

Lake Fairlee, Ely, Vt. Boys 7-16. Constructively happy summer. Riding, sailing, tennis, shop, music, riflery. Farm. Cabins. Trips. 3 age groups. Superior staff. 32nd year. MR. AND MRS. D. N. STARRY, 4620 DRUMMOND AVE., CHEVY CHASE 15, WASH., D. C.

WANAWETA

On Cape Cod in Mashpee, Mass., historic Indian village. Boys 6-15. Safe, non-strenuous program. Salt and fresh water sports. Fishing, sailing, tennis, baseball, riflery, archery. Reg. nurse. J. FRED HICKS, ENGLEWOOD SCHOOL FOR BOYS, ENGLEWOOD, N. J.

MON-O-MOY

Sea Camps for Boys on Cape Cod. Five groups, 7-18. Sailing, navigation, Naval Unit, riding, riflery, tutoring, shop and farm work. Cabins. Nurse. Junior Counselor's Course. Booklet. Affiliated with Wono for girls 7-16. HARRIMAN V. DODD, AUBURN, MASS.

WAMPANOAG—CAPE COD

Salt water camp for boys 6-16. Buzzards Bay, Mass. 39th year. Sailing, cruises, navigation, canoeing, swimming, tennis, shop, riflery. Part-time work for older boys. Individual attention. Nurse. Booklet. D. TAYLOR, 120 ELGIN ST., NEWTON CENTER, MASS.

AWOSTING

Bantam Lake, Conn. Offers Boys 7-15 wide range of activities: camp craft and work program, sailing, riflery. Cabins. Selected group; special care for small boys. 46th yr. 3 hrs. from N. Y. Booklet. WM. FABER DAVIS, BOX 3, HILL SCHOOL, POTTSTOWN, PA.

ADIRONDACK WOODCRAFT

Camps for selected boys. 7-16. 3 divisions. On private lake 60 miles north of Utica. Cabins. 20 crafts. Canoe and horse trips. 20 horses. Fee includes riding. Riflery. Booklet—WM. H. ABBOTT, DIRECTOR, BOX 63-V, UNIVERSITY STATION, SYRACUSE, NEW YORK.

CAMP RIVERDALE

Ideal location. 350 acres in Adirondack Wilderness. 1½ miles on Long Lake. 3 age groups. Sailing; camping and mountain trips; all sports. Modern workshop. Music. Forestry. 34th year. Catalog. DIR.: FRANK V. HACKETT, RIVERDALE-ON-HUDSON, N. Y.

PINECREST DUNES

A salt-water camp on the protected shore of Long Island Sound at Peconic, L. I., 2 hours from N. Y. For boys 5-18. Riding, music, swimming, sailing. Mature staff. All-inclusive fee. G. TOM WARD, 33 W. DOVER ST., VALLEY STREAM, N. Y.

WINDEMERE

Pocono Mts., Lake Como, Pa. 15th Season. Boys 5-14. A fine summer with experienced leaders to teach your boy to swim, ride, sail and get the most out of camping. 700 acres with private lake. All inclusive rate. LEWIS CALDWELL, HIGHBROOK AVE., PELHAM, N. Y.

CAMP POCONO

26th season. For boys 6-16. Program planned around cooperative living. Farming, forestry, sailing and all team sports. Woodcrafts. Hike and canoe trips on 14 mile lake. Quaker leadership. Inclusive fee. B'kl't. C. V. PAXSON, PENN'S PARK, BUCKS CO., PA.

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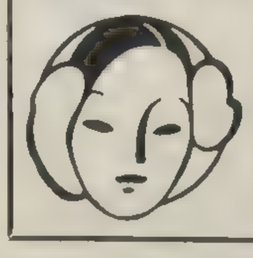

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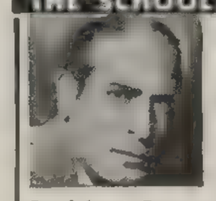

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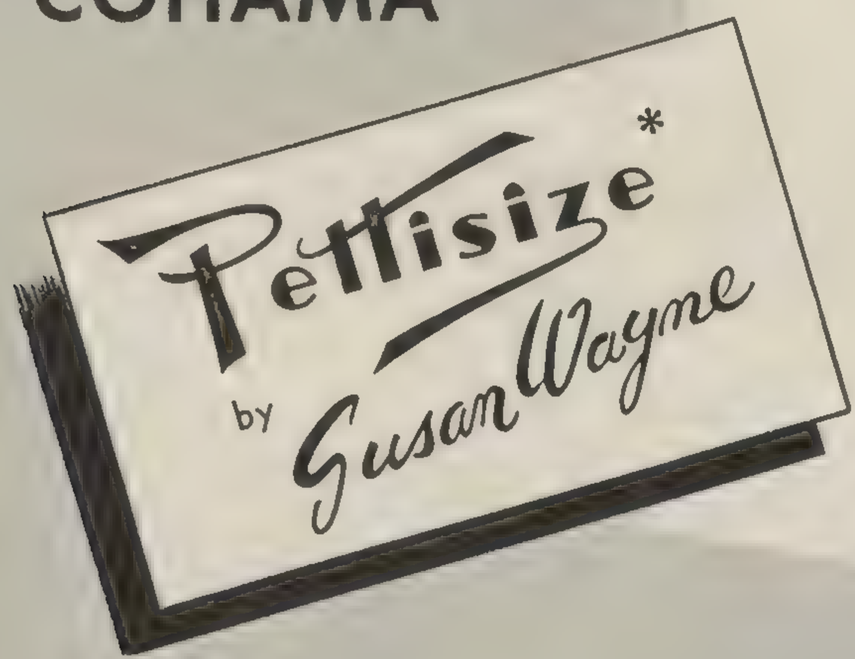

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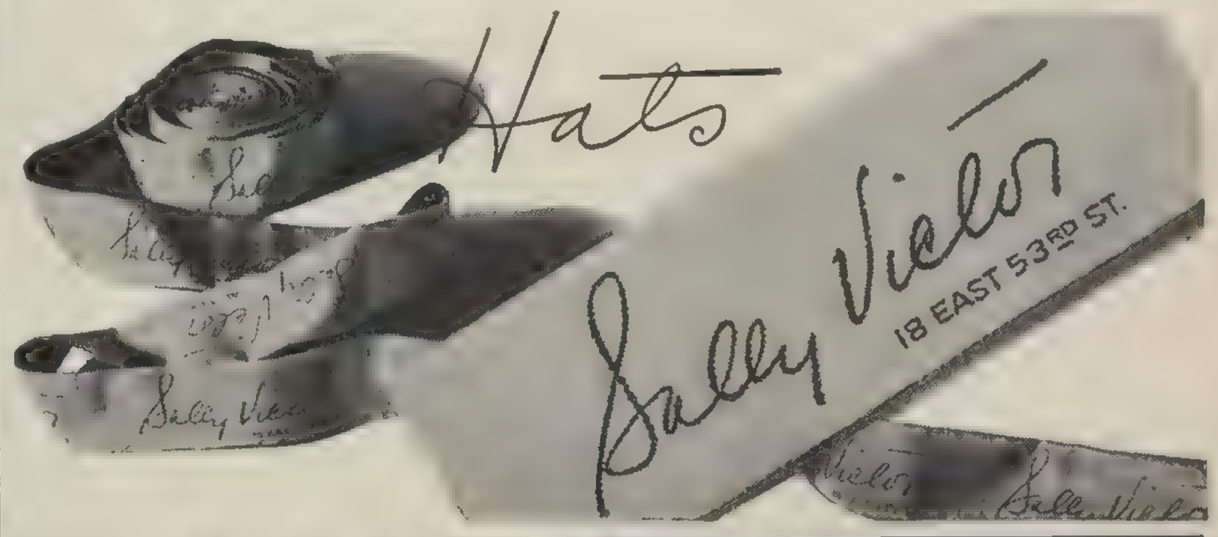

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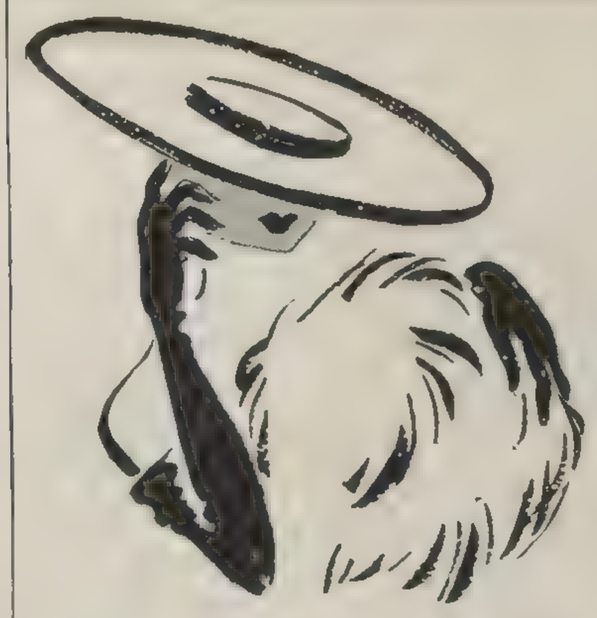

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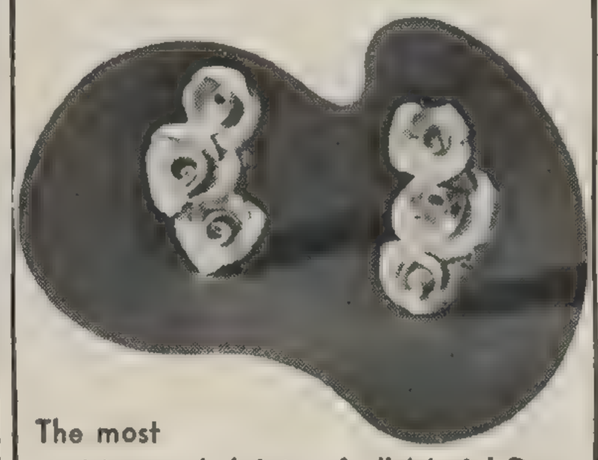

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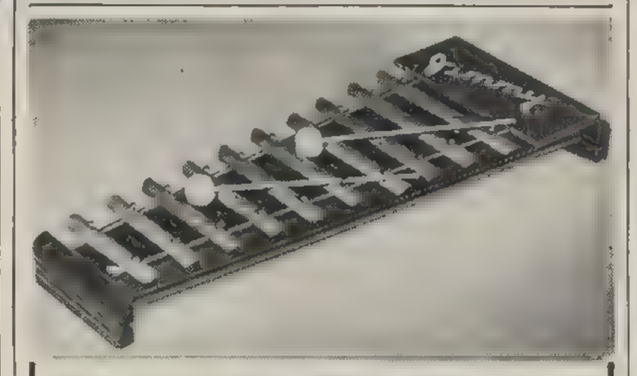

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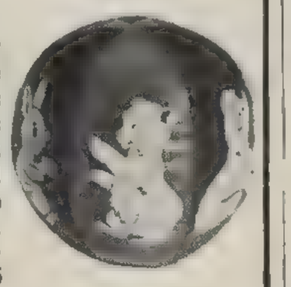

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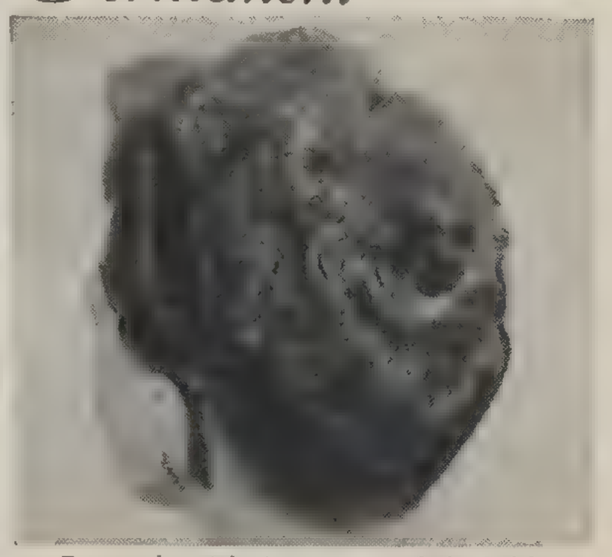

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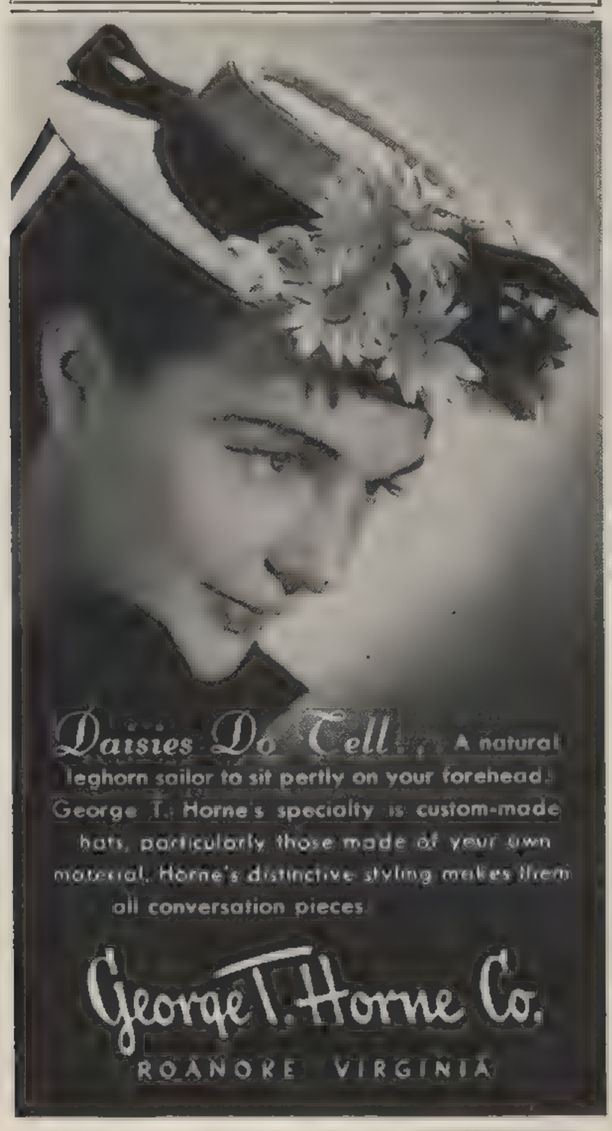

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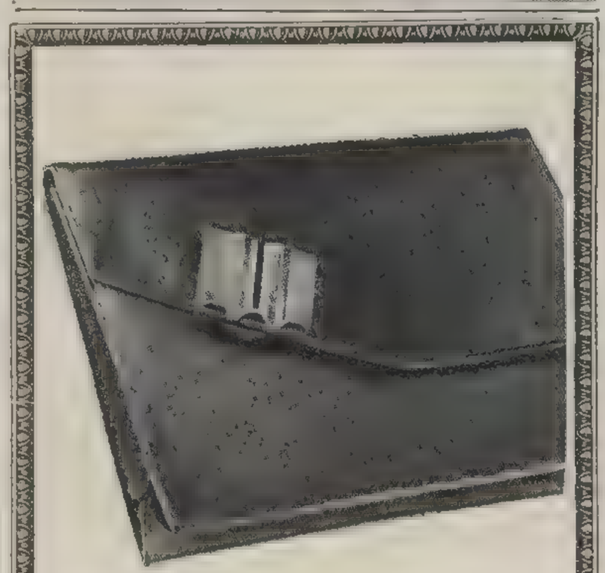

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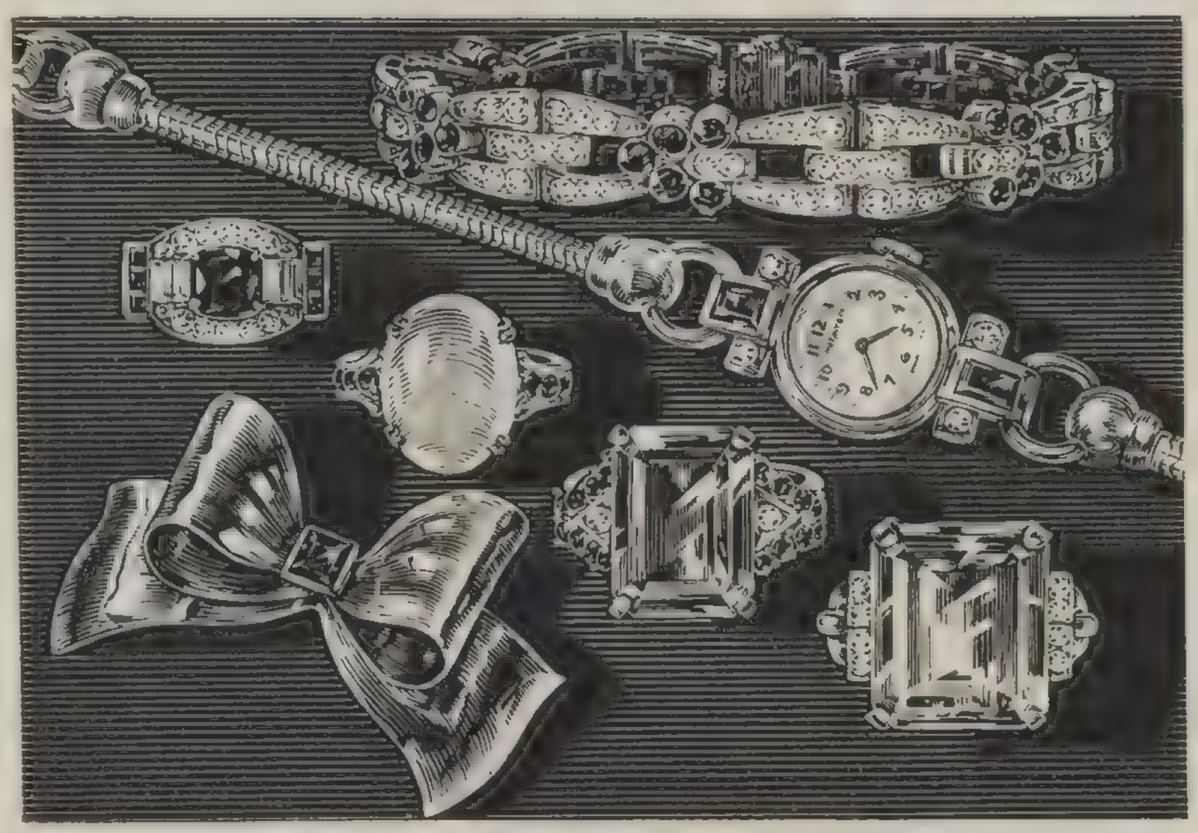

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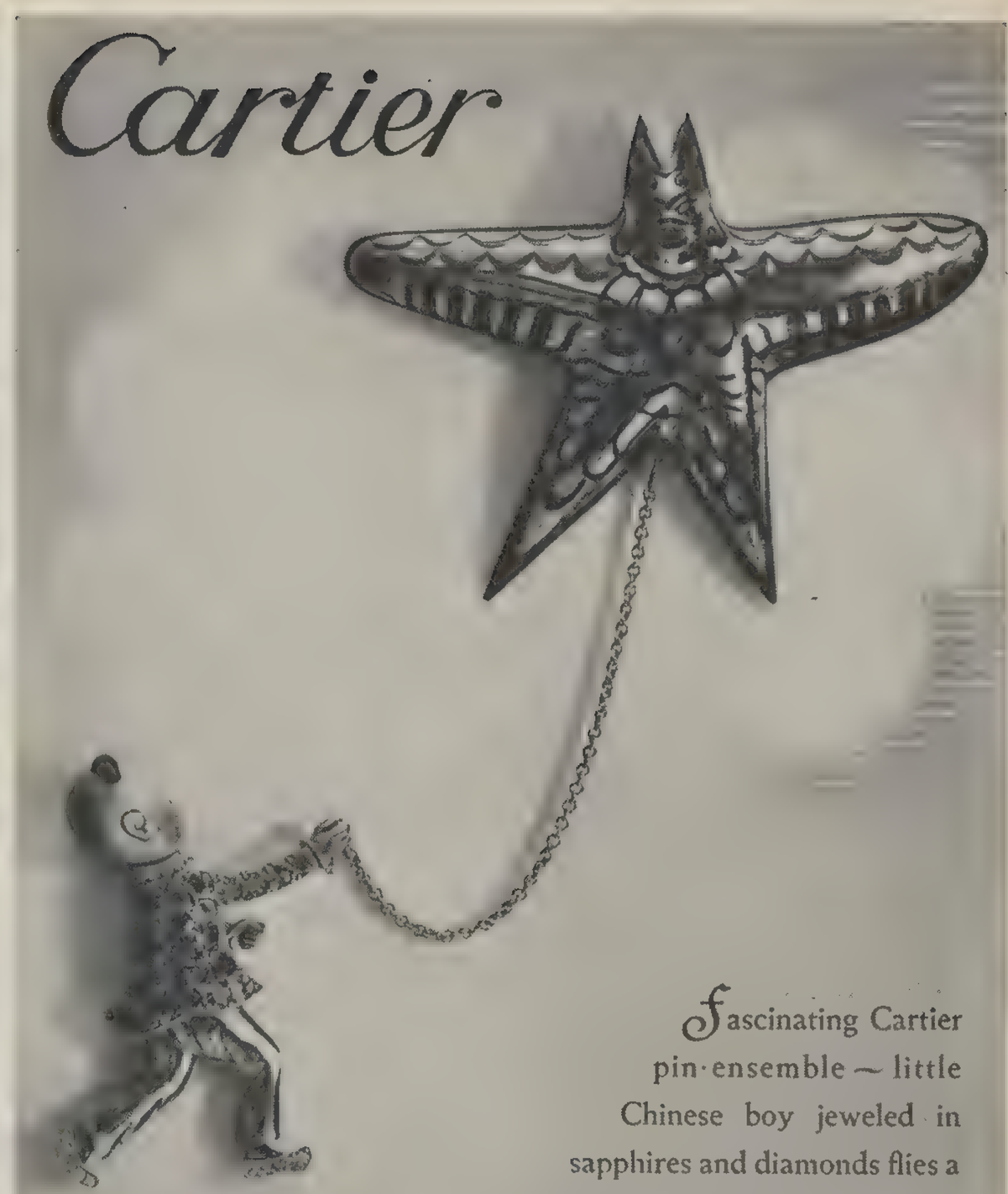

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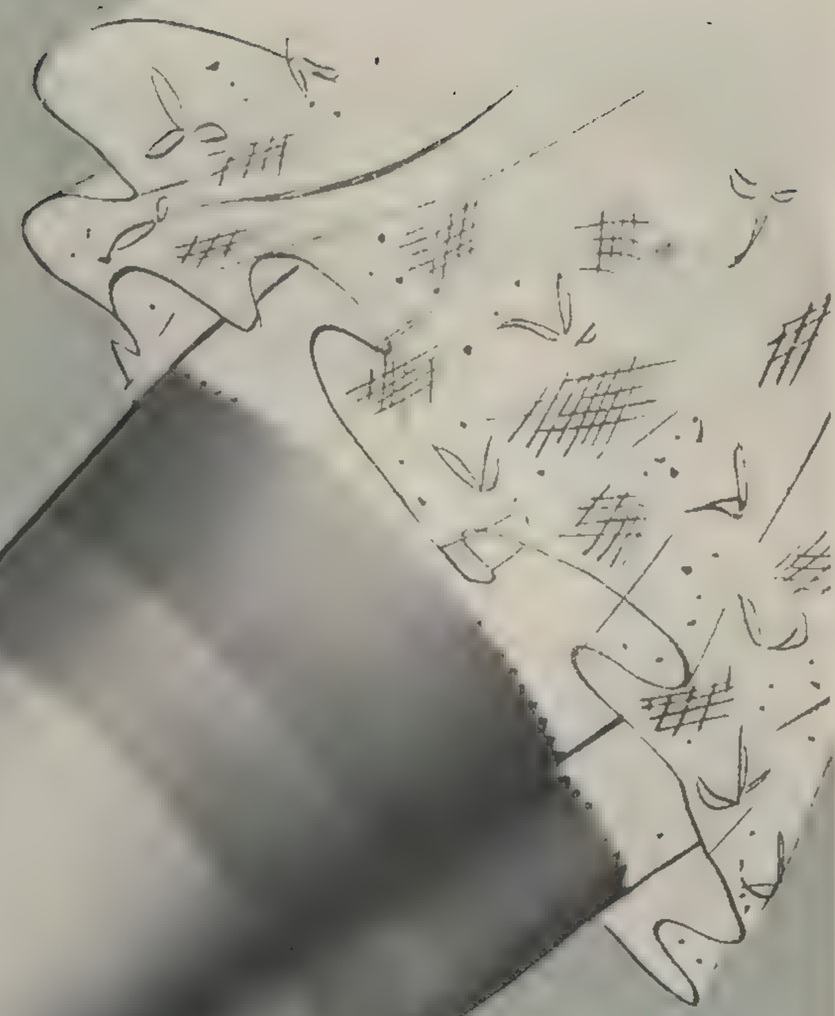

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LENTHÉRIC *perfumes*

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vogue

incorporating Vanity Fair

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VOGUE *incorporating Vanity Fair is published twice a month*

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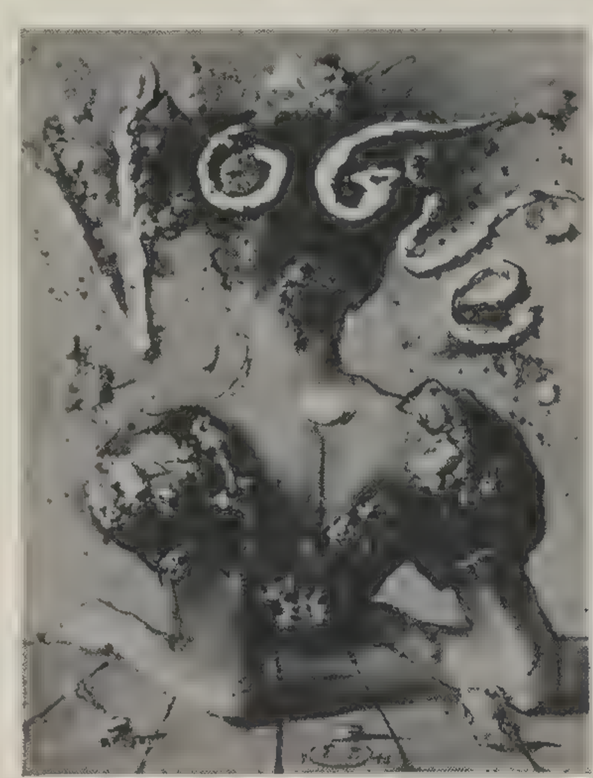

COVER: *Vogue's spring cover is painted by Eugene Berman, Russian-born romantic painter, who has designed the costumes and décor for many ballets, the greatest of which, perhaps, is "Romeo and Juliet." Here he paints a little figure with a sweet neck, and sprinkles her with a collage of sentimentalia: pink paper lace and blue birds; has Spring turn her back on this long winter, and face a rosier set of tomorrows.*

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the look

part clothes
part spring
part attitude

The Look that's most important of all this spring is not to look as if Fashion were all-important. There has been an evolution of taste-with-the-times. There *is* a certain look that's current, choice and logical • The Look of not being "busy"—except about your work. The subordination of details of dress so that one impression prevails. It takes smooth splicing of what you already have and what you must find; of what you must eliminate and what you must add. It takes, specifically, a sense of proportion. (Proportion in more ways than in the measurement of heel-heights and shoulder-widths) • The Look is partly hair. Not a mass-of-ringlets but straighter, smoother hair, worn low—or scraped high and bound with ribbon • The Look is partly in feet. Not the look of a trained seal balancing on a ball, but feet softly shod, on-the-ground • The Look is partly in gloves. Frankly sizes larger than hands. Gloves to be pulled off with one gesture • The Look is partly at the throat. Multi-wrapping of gold chains and pearls • The Look may be in a beautiful hat. Hats may be a flowery landscape. Or a "bulk" of well-shaped, balanced straw or felt (*page 92*) • The Look may be in the silhouette. This, of course, depends on yours. But there is a choice. There's the straight as the "L" in L-85 look. And, coming in, is the Midriff Look (*page 106*) • There's the Look of cotton in the city. Not the kind that gets off a train and looks up at the tall buildings. But the kind that takes a fine hat and goes to an exhibition • The Look of coral lipstick • The Look of smaller bags that look as if they meant to carry your "effects," not you • The Look is looking as if you knew what was in your engagement book before you started out. The Look of *not* being preoccupied with chic, but having it as unconcernedly as—eyebrows or a sense of humour.

←—Backward Look, opposite. Henri Bendel's snug, spare, straight black rayon crêpe dress with a new longer line, dropped waistline. Stiff wide black silk satin band with five exaggerated loops where the Bobbsey Twins wore their sashes, but with entirely different effect. A Henri Bendel original

Here follow six pages of fashions from the made-to-order collections

Six pages of croquis
from the New York
made-to-order collections,
ready as we go to press.
Later collections shown
in subsequent issues.

Eric, our artist Eric, is familiar to all Vogue readers. But most of you have seen only his "finished" drawings. On these six pages we give you his working drawings—professionally called "croquis"—made quickly at the recent New York made-to-order collections. Because these sketches, intended only as notes for himself, had such a fresh charm and had captured the particular quality of each fashion, we asked him to let us publish these "roughs" just as they came from his big pad. You will notice that they are annotated in the margins with notes, costume details, colour identification. These are sketches made quickly, quick as the mannequin's step. All given only the lightest wash of colour so that his small swift lines are not obscured.

Hattie Carnegie gives a tight black sheath a beautiful silhouette of black net. High-crossed neck, winged sleeves, belt of jewelled pink satin. Ready in May. Also at I. Magnin; Jordan Marsh; Nan Duskin

GOOD EVENING GREY—greeted by Sophie of Saks Fifth Avenue's Salon Moderne. Back-flip of drapery on her grey rayon jersey dinner-dress. Billowing fox stole.

LONG GREY EVENING—made, and made important, by Sophie of Saks Fifth Avenue's Salon Moderne. She spills yellow silk roses down the skirt of a grey silk chiffon dress, veils the décolletage with a ruffled fichu. Wear it for spring-twilight dinners at home, for summer dancing nights.

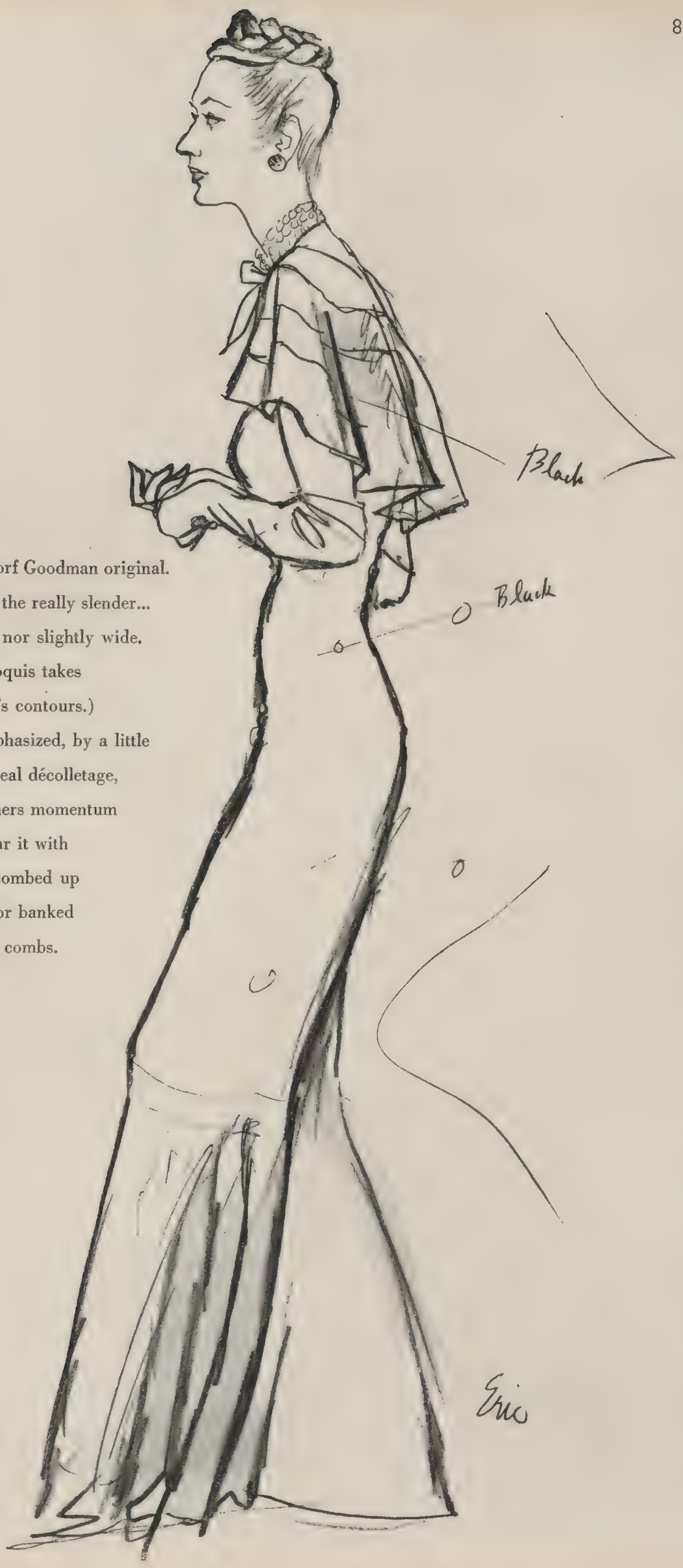
UMBRELLA-RIB-SKIRT coat by Bergdorf Goodman. Of cocoa wool, with a new widened-elbow sleeve... pressed-seam skirt. Worn with a natural straw hat bowed with black taffeta. Black taffeta scarf. Hat and coat, Bergdorf Goodman originals.

OFF-THE-SHOULDER line by Arthur Falkenstein in a white wool jersey dinner-blouse coupled surprisingly with a sarong skirt of heavy silk clearly checked with red, white, and fresh green. Dinner-dress for late spring and summer especially designed for good figures.

NEW FEELING in dinner clothes by Valentina. These fashions base their emphasis on relative looseness and snugness. For instance: the wide, deep, loose armhole from which a sleeve tapers to a snug wrist-band measurement. The necklines no longer rigidly V- or boat-shaped are a variable cowl which can be worn high or low. The slimness of the waist...and the occasional emphasis, through snugness and draping, of a long thigh-line and *derrière*. Even colour is used a little differently... not splattered in a print from shoulder to hem but used in streams or only worn in brilliant flowers knotted around a scraped-up coiffure.

SOME GOOD FASHIONS are pulled out of the air...like nitrates. Some are a logical result in sequence. Some are a conscious reaction. These two may partly be put down to Valentina's personal prejudice against spring "prints." The reaction brings up a charming new type of dinner-dress...dark, graceful, extremely feminine. *Above,* midnight blue rayon crêpe dinner-dress with a sample-bustle and an accented, long, snug thigh-line. Deep armholes, slim waistline, hyacinths on head. *To the left,* in a slightly Ophelia-mood—a dull black rayon jersey dress with a pointed panel of sapphire blue and white. Field flowers "where they belong"—in the hair.

TRICK-SLEEVE SUIT—Bergdorf Goodman original of green wool, with the new Bergdorf sleeve: short, flicked-back cuff, wide curve over the elbow. Worn with it, back from the brow, a bonnet of straw and velvet, planted with geranium feather-flowers; also a Bergdorf Goodman original.



Dinner sheath, a Bergdorf Goodman original. A dress for the Tall Ones, the really slender... not for the slightly short, nor slightly wide. (Actually Eric's quick croquis takes poetic license with a lady's contours.) The attenuated line is emphasized, by a little separate cape, to cloak a real décolletage, and by a flounce that gathers momentum from the knees down. Wear it with longest gloves...and hair combed up and crowned with braids or banked against a crest of jewelled combs.

← Sleeveless yellow Tattersall box coat by Arthur Falkenstein. Wonderful to wear for spring-into-summer, wonderful to wear now over a black, long-sleeved jersey shirt. Falkenstein plays for a County-Family look with a foppish gilt-buttoned white wool waistcoat, an easy, draped black wool skirt, and a silk surah scarf splayed with black, gold, and bold red.

People are talking about...

PEOPLE Are Talking About... The antiquated sound of the word "Axis"... The signs, painted by U. S. soldiers on German walls, paraphrasing that old song, "I'll Walk Cologne"... The midnight curfew... "Accentuate the Positive, Eliminate the Negative," sung by Lawrence Tibbett, who makes everything sound like "Shortnin' Bread."...

PEOPLE Are Talking About... Willie-the-Lion Smith, the Negro pianist at the Pied Piper, whose "Echoes of Spring" is pretty and decadent, and as mock-rustic as a Boucher painting... The movie, "A Tree Grows In Brooklyn," and the emotionally clean acting of Dorothy Maguire and Peggy Ann Garner... The clothing drive for Europe which ought to move the tender-hearted who moan: "If only someone would tell me how to help the Greeks and the Poles and the French"; giving to the Drive is the answer....

PEOPLE Are Talking About... The Bretton Woods Monetary Proposals and the importance of everyone's understanding the world co-operation it means, at least financially... "Trio," that minor, sincere, and not particularly vital play, has become, because of its banning, more important than it ever should; it is a cog in the process of censorship, fought by the Dramatists' Guild and the Critics Circle... "The Glass Menagerie" and the shattering performance by Laurette Taylor, who is magnificent as a Southern belle with memories... The beautiful voice of Jennie Tourel, the first coloratura mezzo ever to sing *Rosina* in "The Barber of Seville" at the Metropolitan... The value of psychosomatic medicine and the necessity for a greater knowledge of its basic premises, all of which can be read in *Psychosomatic Medicine*, by two Temple University doctors, Edward Weiss and O. Spurgeon English... The Eddie Bracken radio show, quick and funny....

PEOPLE Are Talking About... Iwo Jima, just one little Pacific island, five miles long and two miles wide, that is a niche in hell... The great advantage of the Yalta Conference—that an inch was gained in working together—leading to the San Francisco Conference of the United Nations... The rush by ex-nervous neutrals to buy tickets to the Conference by declaring war on Germany... The sardine-oil slickness of John Steinbeck's book, *Cannery Row*... The current gag game, that is mighty old, of a series of bad puns—a swindler might say, "Who was that lady I seen you outwit last night?"... "The Tempest," a sharp and entertaining production as long as one can see the set and listen to the superb voice of Arnold Moss, but which flicks out when Zorina as *Ariel* makes Shakespeare sound like a translation from the German....

PEOPLE Are Talking About... The immaculate erudition, the simplicity of T. S. Eliot's *Four Quartets*... The two hundred and twenty-seven Kandinsky paintings at the Museum of Non-Objective Art... "The Overtons," a cliché comedy, set apparently in Cloud Cuckoo Land, that is a lesson in hysterical direction... Gertrude Stein's new book, *Wars I Have Seen*, a graphic and rather profound study of the French and the Germans in the little provincial towns where she lived during the Occupation... The fashionable reactionaries versus the fashionable liberals, most of whom seem to talk with their heads in a bag....

Cottons in town

At the Georgia O'Keeffe Exhibition ➡

Georgia O'Keeffe, the foremost woman painter of this country, is equalled in fame by her husband, Alfred Stieglitz, shown on the opposite page. One of the great American photographers, he has also influenced powerfully the course of art in the United States with his gallery. Miss O'Keeffe, profound, and in a sense exalté, *is known for her magnificent flower paintings, so simply designed that they are near abstraction. When Stieglitz first saw her sketches in 1915, he said: "Finally, a woman on paper."*

• Gallery guest wears beige cotton chambray, plays up its town-afternoon look with long black gloves, hefty jewels, a beige straw hat with black taffeta. The Everfast cotton dress is an Adele Simpson design. Ready May 1. $40. Saks Fifth Ave. Jewels: Van Cleef & Arpels.

KAY BELL

Cottons in town *(cont'd)*

At the Joan Miro Exhibition ➡

Joan Miró, considered by many as a modern genius, is an original who has used his great Spanish colour sense in colour blocks that have the power of forms. His new lithographs and ceramics, at the Matisse Gallery, were sent from Barcelona, to which Miró, with his wife and child, returned after the fall of France. There in the Catalan province where he was born, he has been working on his crisp, clear, gay paintings.

• These Miró admirers wear cottons just as you'd wear summer silks—with jewels, handsome hats. **1.** Back-tied neck on a black-and-white cotton taffeta dress. Troy Guild design. Ready May 1. $25. Altman. Lizard-calf bag, Elizabeth Arden. **2.** Easy-skirted dress of wonderful tweedy cotton, black-and-aquamarine. Trigère design. $80. Freesia-piled straw hat. Both: Henri Bendel.

1

2

⬅At the Max Weber Exhibition

Max Weber, one of the best of the American cubists, has his orientally rich paintings, full of lightness and brio, *at the Paul Rosenberg Gallery. A small, gentle, modest man of sixty-four, Weber, who is also a poet, has worked out a penetrating melancholy and a deep religious feeling into a perfected style. When Stieglitz showed him in 1911 at his "291" Gallery, certain critics called him "brutal" and an "inmate of a lunatic asylum."*

• **3.** Close student of the Max Weber show wears another new town-cotton—bright-and-black gingham dress, bold of skirt and brief of sleeve, waisted with black patent leather. Give it a necklet, long gloves. David Crystal design. $18. Bendel's Young-Timers; The Blum Store; Montaldo's.

3

KAY BELL

Hats

At the Giacometti Exhibition

Albert Giacometti, a sculptor with a passionate feeling for experimentalism in form, is an original who has never found his sculptural serenity. Born in Switzerland forty-four years ago, he has been influenced by Arp, Brancusi, Calder, and by Archipenko. In 1932 he joined the Paris surrealist group, producing the sculpture shown now at the Art of This Century, where these photographs were taken. Just as the war started, he gave up surrealism, began to model small heads in the classic Greek manner, carried them in his pockets.

• Among the new art forms—three newest hats ...undecorated, vastly decorative. They have no fuss, no feathers. A veil, perhaps, or your own jewel pinned on. Otherwise they are all shape and contour with a beautiful new weightless bulk.

ABOVE, LEFT: Shining white rough straw roll-brim hat. For summer town clothes, light or black. John-Frederics design; also, Frost Bros.

BELOW, LEFT: Wasp-waist sailor of beige felt, blouse crown, straight brim. A suit-hat, dress-hat. Lilly Daché design. Also at Marshall Field.

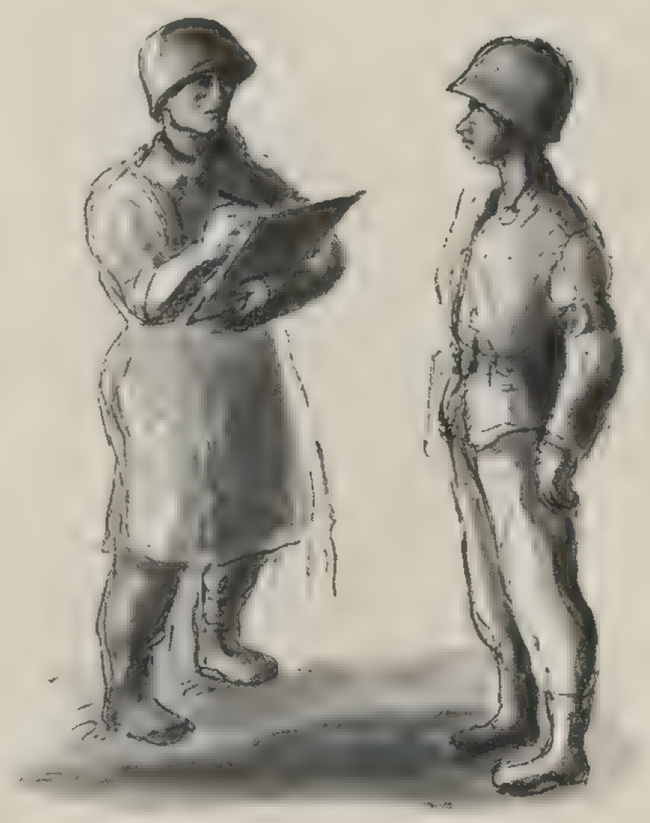
OPPOSITE: Beige rayon satin sailor with a crown so soft...a beret resting on a brim. Earrings, pins on hat, Harry Winston. Lilly Daché design. Also, Bonwit Teller, Phila.; I. Magnin.

about town

RAWLINGS

WAR CORRESPONDENTS IN

Words and sketches on the correspondents—a report from the European war theatre... "They run the risks of combat soldiers, they rate as civilians with 'savvy,' they're a link with home"... By John Groth



HAMILTON GREENE (*American Legion Magazine*), artist correspondent—Greene volunteered to bring in wounded in order to get a medic story.

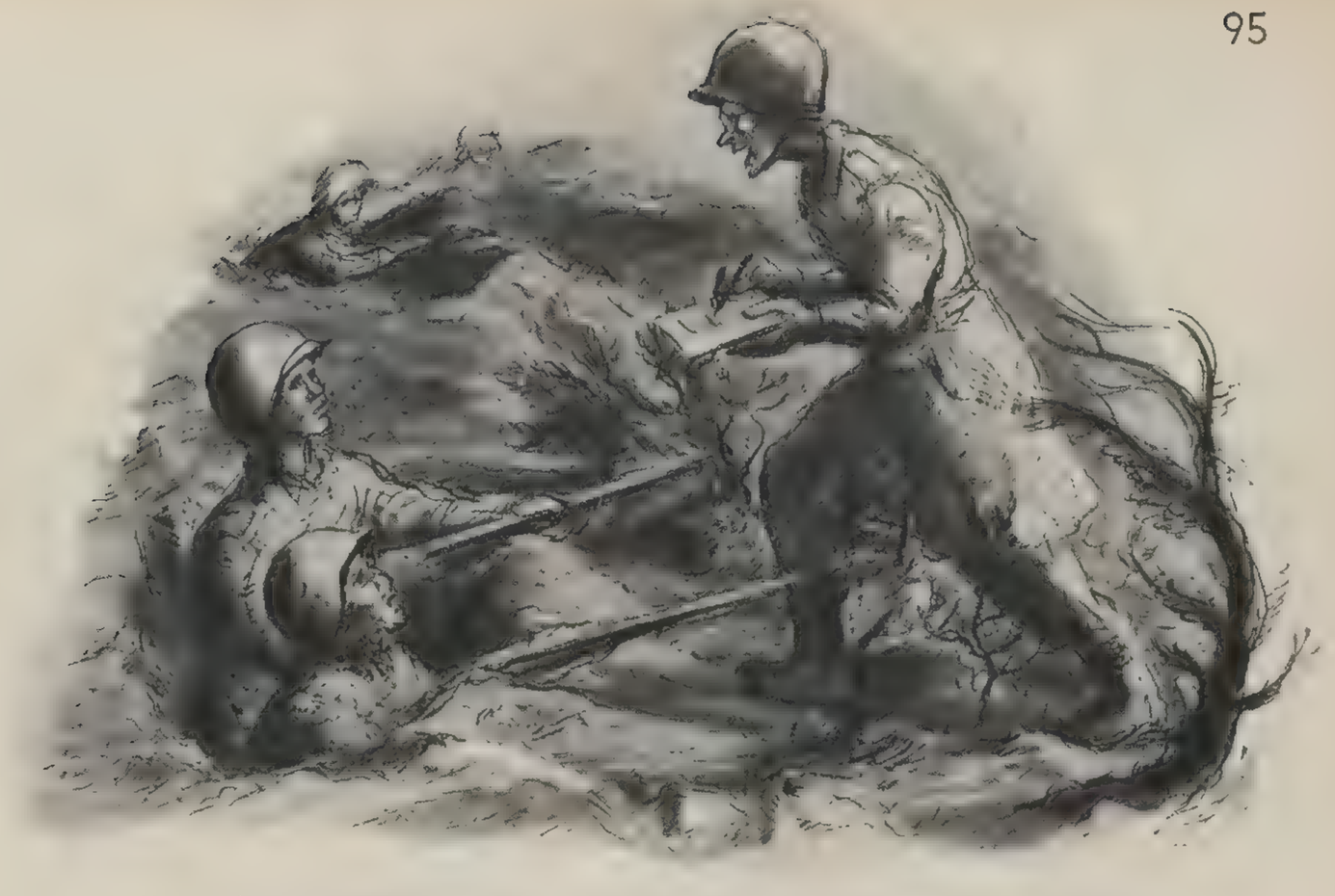
OFTEN while I was up at the front, I would look into a foxhole and a G.I. would say, "What are *you* doing up here? Any guy that's up here that don't have to be is nuts!" Just living at the front is dangerous. Even twenty miles behind the front, things can happen. Mortar shells don't recognize the noncombatant status of a correspondent. Correspondents have been crushed to death by tanks, killed by overturning jeeps, by exploding mines. The average war correspondent is usually an older man—a guy who isn't draft age, maybe a police reporter who got a break after fifteen years of covering police courts, or leaning on a bar. He looks unglamorous, is often bald, fat, or terribly thin.

The correspondent just arriving at the front meets with the coldest possible reception. When a guy arrives at a fishing camp, the fellows usually greet you and make you feel at home. But when I arrived at the correspondent camp in Normandy, no one noticed—no one volunteered to say hello. I remember walking into the room where we were to live, walking up to a fellow and saying, "Hello, I'm John Groth, *Chicago Sun.*"... The fellow nodded and continued reading his paper.

When it got dark they got up a card game and they didn't ask me to play. Later they went off to dinner in a nearby town; but when they drove off, they didn't ask me to come with them. They didn't even say goodbye. To them, the new correspondent is another guy to compete with—a guy to use up a bed, another mouth to eat up some of the food, somebody to take up space in the jeep. The new correspondent's usual seat is in the back of the jeep, practically on the gasoline can latched on the back. The more comfortable seats are used by those who have been there a few days more. It wasn't until I lay in the ditch with these intrepid veterans and experienced the same fear that they did—that I found myself one of them. From then on I was sitting in the seat next to the driver, playing cards, and going to town with them. *(Continued on page 136)*

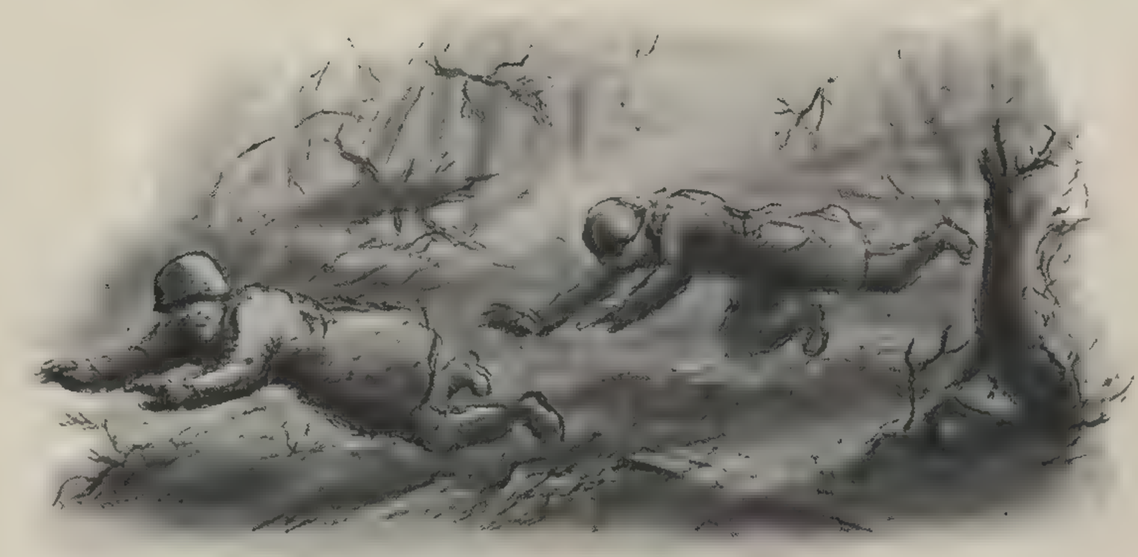
GENERAL OMAR BRADLEY HOLDS A TYPICAL BRIEFING FOR CORRESPONDENTS: Reading from left to right: helmeted, fat Bob Casey (*Chicago Daily News*); wearing over-seas cap, wrinkled-browed Austin Lake (*International News Service*); Van Dyke bearded John Groth (*Marshall Field papers*); broad shouldered, broad moustached Ernest Hemingway (*Collier's*); bean pole Richard Tregaskis (*International News Service*); smoking a pipe, Henry Gorrell with Dougald Werner, wearing glasses (both *United Press*); garrison-capped Charles Haacker (*Acme News Pictures*); lean Stanley Frank (*New York Post*); bespectacled H. R. Knickerbocker (then of *The Chicago Sun*); gnome-like Ernie Pyle (*Scripps-Howard Newspapers*); well padded Robert E. Lee Moore (*Transradio Press Service*); bare-headed Lee McCardell (*Baltimore Sun*).

ACTION



"IS ANYBODY HERE FROM ST. PAUL?" Alton Smalley, of the *St. Paul Dispatch,* goes into a foxhole in Germany to talk to a G.I. Home town newsmen are favourites with the men.

NINTH AIR FORCE CAMP AT ST. SAUVEUR: In the large farm house living room now converted into a dormitory, the correspondents lived in the midst of a French family. Staff Sergeant Bill Davidson (*Yank* correspondent) lies on a cot reading. Fred Graham (*New York Times*), wearing a baseball cap, argues baseball with vehement, hawk-faced Carlyle Holt (*Boston Globe*). Balding Henry Jameson (*Associated Press*) and startled looking Gordon Gammack (*Des Moines Register & Tribune*) listen. Major Ben Wright, strips off his shirt. Jack Tait (*New York Herald Tribune*), writes his story. Ted Hart (*London Sunday Express*) lies on the cot with insomnia. Captain Harry Kellher cleans his gun. The mascot dog, Jacques, begs attention. Captain Billy Pratt turns his back to the sketcher.



GEORGE HICKS, reporter for the Blue Network, and Bill Heinz, of the *New York Sun,* dive into a Huertgen foxhole.

HUGO and COROT ...in two early French photographs

VICTOR HUGO,

great 19th Century writer, symbol of Resistance in World War II.

Victor Hugo, at the window of his Paris house in the *avenue d'Eylau*, sometime in the eighteen-eighties. This extraordinary picture is one of the great examples of the French photographic incunabula that is on exhibition at the Museum of Modern Art. But even more remarkable than the photographs is what happened to the reputation of Hugo in France during the reign of Vichy. Then, this long-dead writer, the author of *Les Misérables, Ruy Blas,* and *Hernani,* had his works removed from the libraries and the schoolrooms, was constantly abused by the Vichy-cringing critics.

In opposition to those critics were the Resistance writers who were quick to realize that by defending the name of Hugo, they were defending France. Such writers as André Gide used Hugo as a disguising mantle on which to hang their honest political judgments, written in the guise of literary criticism. In *Le Figaro,* for instance, Gide wrote certain *Imaginary Interviews* (just now published in English here) filled with such references to Hugo as: "That master of lyricism, the greatest in our pantheon, Hugo is becoming a neglected poet. Should we not take people for what they are: titans for titans, dwarfs for dwarfs, and pedants who attack Hugo for fools?" Knowledgeable Frenchmen knew, as Malcolm Cowley said of Gide, that "he seemed to be writing messages in code to French patriots." Thus Victor Hugo became a weapon of modern political action.

COROT, great 19th Century French painter

Jean-Baptiste Corot, who so loved to be photographed that he had his picture taken some hundred times, was photographed in the garden of Ville D'Avray at his daily work by his friend, Charles Desavary, in 1871. Now this picture of him, complete with palette box, pipe, umbrella, and unfinished painting on the easel, is one of the important records in photographic incunabula. In his own way Desavary, who was himself a painter and lithographer, caught the misty quality of Corot's opalescent landscapes as well as the astonishingly beautiful figure of the great old French painter.

NAMELESS YOUNG HEROES OF THE CLANDESTINE PRESS

ROBERT DOISNEAU

Hidden, potent, anti-Nazi publications,
printed and circulated at great risk
by courageous men and women, old and young,
writers, editors, and typesetters . . .
Underground heroes of Resistant France

THE CLANDESTINE PRESS

In attics, kitchens, even in the basement of the Musée du Louvre, the French clandestine press held its editorial meetings, printed its papers and booklets. Like night lights burning in pitchy darkness, these writers, poets, and novelists poured out their hatred of the Vichy puppets; poured out their love of France, their consecration to future liberation. Although they risked their lives by doing so, they saved the spirit of untold Frenchmen from sinking into the atrophy of defeat. These writers, who worked for *Les Lettres Françaises, Les Editions de Minuit,* and the *Bibliothèque Française* never gave themselves the airs of conspirators. They remained matter-of-fact about the dangers they ran. They were strong, suddenly so strong that they could judge their judges without hatred or pity.

The clandestine press mushroomed on the heels of the Armistice. There was, for instance, the brilliant young patriot, Daniel Decouremanche, who took the pseudonym Jacques Decour. Before the war he had taught French in a Prussian school, now he founded the clandestine paper, *Les Lettres Françaises.* Its size was small—no bigger than the average sheet of business writing-paper—but its substance was great. This was not just a newspaper. *Les Lettres Françaises* took such stories of German atrocities as the ruthless executions at Oradour, which were never mentioned in the Vichy press, and gave them to France's best literary men and women to re-write. Among the contributors were François Mauriac, the classic *académicien* who took the pseudonym of Forez. Another contributor was the poet Jean Cassou, who became Jean le Noir, and composed from his prison cell. He had nothing to write with, nothing but his brain and time. He had nothing but his muse for ink, his memory for paper. He had to hold on to his poems like a swimmer holding a child out of water. He had to remember till *(Continued on page 126)*

VERCORS, the pseudonym of Jean Brüler, one of the most important figures of the literary Resistance, partly because of his book *Le Silence de la Mer,* a story of the disintegration of the spirit of a German officer in France, and partly because he was the founder of the first clandestine publishing house, *Les Editions de Minuit.* These midnight editions—although they were only six-by-four inches in size—were beautifully printed, each copy numbered and appearing only in limited editions. There were over twenty of these brief epics of gallantry, written by the best literary minds of Resistance France. No small part of the major achievement was due to the courage of a printer called Alaud, whose legitimate business was printing black-bordered funeral cards. The booklets were bound in the kitchen of Madame Desvignes' flat, on the *rue Vineuse;* on each was the legend, "publication achieved under the Nazi oppressor."

ANONYMOUS WORKER OF THE LITERARY RESISTANCE

TALBOT

Paris hats

Gentle, feminine hats for Paris' first free spring

MAUD ET NANO

SUZY

EXAGGERATED hats fled Paris when the Germans fled Paris. This spring—the first spring since the liberation—French hats are their real selves again. Size has diminished, height has subsided, the monstrosities meant to taunt the Teuton are no more. With a quiet prettiness, the new hats fit into the today-life of Paris. None of these hats is crossing the Atlantic for America.

• TALBOT saw the tricornes worn by British Wrens in Paris and result—these three-cornered hats of straw.

• MAUD ET NANO, a fairly new house, does one of the smallest hats in Paris—a skull cap with Mercury wings.

• SUZY does a sit-straight-over-the-brow hat of aquamarine straw with an aquamarine rose on either side.

• REBOUX now emphasizes crowns, minimizes brims. A layer-cake hat of coarse yellow straw and ribbon. A flower-pot crown banded with orange velvet pansies.

• LEGROUX'S two new tricornes: one of coarse white straw; the other of periwinkle straw with dotted bow.

• ORCEL, another promising new name in the hat world, does this caramel-toned straw bonnet with roll brim.

calm down

LEGROUX

REBOUX

ORCEL

G.I. LINGO IN EUROPE By Lee Miller

[EDITOR'S NOTE: *Lee Miller, Vogue war correspondent, has reported the fighting from Normandy to Luxembourg. And, as a sideline, she has collected these phrases, these G.I.-isms, on the front and in Paris.*]

IN Paris, G.I. French has stepped onto a new plateau...making corny, bilingual puns. It's all a game, like an inter-allied version of "Knock Knock." For instance: The two Golden Gloves Boxing Champs of the telephone are Jake Coote (*j'écoute*) and Nicky Taypar (*ne quittez pas*). The winner of their forthcoming contest will fight the winner of the bout between two characters known as Sammy Tegal (*ça m'est égal*) and Harry Kovair (*haricots verts*). These mugs are always having girl trouble...and the quarrels between Jenny Saipa (*je ne sais pas*) and Elsa Mackie (*elle se maquille*), their girl friends, are usually caused by jealousy of the lovely Countess Mary de Billancourt (*Mairie de Billancourt*), who really only loves a certain party—Jerry Veyandré (*je reviendrai*).

Mary has a rich friend, Alice Amenpro Shane (*à la semaine prochaine*), who is the niece of a distinguished Irish woman, Dame O'Day (*démodé*). Her Irish household is quite fantastic, consisting of ne'er-do-well nephews, Paddy Defoy Gras (*pâté de foies gras*), and Matty R. Gras (*matière grasse*), who lounge around the house and bet on horses. They have several favourite nags, one a former cavalry charger, Horse de Combat, and another a former farm work horse, Horse d'Oeuvres. Their stable manager and jockey is Mack Key (*Maquis*) and the stable mascots are a kitten, Poussez, and her mamma, Catildy (*qu'a-t-il dit?*); and a doggie, (*d'orgueil*).

A family of last war refugees has recently moved into the neighbourhood, headed by the father, who is called Pa Dekwar (*pas de quoi*); the mother, Ma Plume. They run a boarding-house for small actors, and rug merchants from the Middle East.

There is a dancing trio, Johnny Assay (*j'en ai assez*), and two girls, Honey Swatky and Molly Pants (*honi soit qui mal y pense*). The Hindu juggler, Nedi Ranji Voopah (*ne dérangez vous pas*) is out of work. The Armenian carpet pedlars are Sonny Ferian (*ça ne fait rien*), Ned Dirian (*ne dis rien*), and Ilna Sarian (*il ne sait rien*). These last work only in the evenings *(Continued on page 131)*

SIX GREAT RINGLING CLOWNS

EMMETT KELLY, the greatest American clown, here with five clowns who brought their props and costumes, and went through their routines especially for this Vogue photograph. Kelly is the first pantomime man to reach stardom in the circus since Dan Rice, in 1890. In hobo clothes, Kelly drags an iron over his hobo trousers. Never speaking, he slouches along as the classic "Weary Willie," the Melancholy Tramp. Glowering at the audience in solemn anger, he slips on a banana peel, picks himself up as if he hadn't noticed, making of apathy great tragi-comedy. Now in his forties, Kelly, who is rather morose and taciturn off-stage, has played in English circuses and in the Broadway musical, "Keep off the Grass." He joined Ringling three years ago. Between languid performances, he likes to sit in the wings and close his eyes.

HENRY NELSON wears a classic white clown-suit with a long-suffering look of dignity and unutterable boredom. At sixty-three, he and his brother (standing next to him in the rooster costume) specialize in acrobatic stilt routines. Cockneys, they speak with an imporous accent, came to the United States in 1892, and have been with Ringling for twenty years. Their stilt routines involve jiujitsu mock-battles, somersaults, and dances. The brothers can do almost anything but stand still on stilts—they can even roller skate when they have their stilts on, but can't when they take them off.

JOHN NELSON, when he isn't playing on stilts with his brother, usually affects the disguise of a huge rooster with pleading, up-cast eyes.

CLAYTON CHASE, in a white suit with red-and-blue plaid cuffs and battered brown fedora, is a midget with the smile of a happy baby. The audience can't help laughing with him, even though he's only a stooge for the other clowns. Now in his twenties, Chase comes from the Southern backwoods...this is his first job. The other clowns encourage and protect him, but in spite of it all, when he loses his smile, no amount of make-up can hide his look of a hurt child.

JOHNNY TRIPP wears red-and-white gingham, a chalk face, and rhubarb-coloured hair topped by a frantic feather. A philosophical clown, sixty-five-years old, he speaks with erudition and insouciant gaiety while concentrating on the simplest routines. Forty-five years ago, Tripp worked as a circus wardrobe boy. Al Ringling, noticing his antics, sent him out to clown. The first person who fell for him was a crippled lady who "laughed so hard she fell off the seat."

LOU JACOBS in the ring wears an outsize plaid suit, an apple-size nose, a pint-size bowler. A gag-man, he is the arch exploiter of non-sequitur. Off-stage, Jacobs—who comes from a German theatrical family—speaks shyly, apologetically. Now in his forties, he came to the U. S. in 1923, has been with Ringling twenty years.

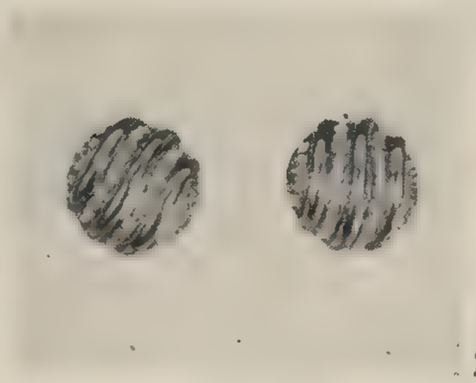
GJON MILI

ERIC

1

Jewellery... true or false

WHICH are you wearing? Probably, both—the real thing (if you have it—and haven't put it in a bank vault for the Duration), blends quite nicely with the handsome impostors on this page. Some are flauntingly fake; some so artfully made that you can take a special delight in their craftsmanship. And all "costume jewellery" (so-called) is, these days, either plastic or (carefully rationed) sterling silver, often gilt-washed. Here, some shining examples:


2

1. Precious crowd for the throat of an uncluttered summer costume: collar of chalk-white beads, twisted with coral beads and gilt-silver rondelles. Designed by Nettie Rosenstein. $35. Bonwit Teller.

3

4

2. Handled like gold and diamonds—dome earrings of gilt-silver, striped with rhinestones, by Trifari. $15. Bonwit Teller.

3. Gipsy earrings of fluted gilt-silver, with the brilliance and heft you need with a spring suit. Designed by Trifari. Under $13. Stern's.

4. Heavy link bracelet of hand-wrought Mexican silver, imported by Coro. You might buy two, have them gold-dipped, and join them into a barbaric collar. Under $13. Franklin Simon.

5

5. Silver caterpillar chain. Have several gilded, and weave them with pearls. Under $8. Altman.

6. Beautiful hunk of bracelet—tailored rope of gilt-washed plastic, convincing as gold. $12. Designed by Nina Wolf. Bergdorf Goodman.

• All these "jewels" are subject to Federal tax.

6

BAKER

← Pink of Perfection

The pink of the hat is perfect—
its trellis is of toyo straw.
The pink of lips and nails is perfect.
(That's because of Helena Rubinstein's effervescent new colour: Pink Champagne.)
(Dress of Onondaga rayon crêpe, designed by Foxbrownie, $60.) The Tatiana du Plessix hat and dress, Saks Fifth. Dress only, Garfinckel's and Neiman-Marcus

BALKIN

The Midriff Idea.

Watch it. The middle line in dresses. But watch your own first. From just above the top of your hips to just beneath your bosom, the area will be either carefully defined in cut or wrapping, or bared in sports clothes and bathing-suits. (In any case there mustn't be any surplus *you.*) From that narrow expanse springs a new emphasis. Remember the corselet evening dress...Vogue, February 1. Here see the summer cotton versions; and on the next pages see the Strict Middle Course, observed in town clothes. **Above:** Five-inch wrapped middle in a fresh blue-and-white plaid Everfast cotton. Sizes 10 to 16. $19. Bonwit Teller. **Opposite:** Off-the-shoulder bra top and skirt of Bates red-and-white doughnut print batiste. Wrap your middle in ribbon, like a spool. Designed by Cole of California. Sizes 10 to 20. $9. Lord and Taylor; Jordan Marsh; Hudson's. →

More Midriff Dresses. Four new, centre-of-attention dresses for spring in the city and near-city. *Left:* Wide-midriff shirtwaist dress with pigskin belt and buttons. Black rayon crêpe. Capri design. $40. Altman; Harzfeld's. *Right:* Wrapped-middle dress of Wesley Simpson black spun rayon. Dress, $18. Jacket, $15. Bendel's Young-Timer's; Marshall Field.

Centre-of-attention waistline dresses for summer afternoons and an early dinner-in-a-big-hat. Feminine as only a little waist can be. *Left:* Cross-front bodice dress. Black rayon sheer crêpe, shoulder bows. Troy Stix design. $40. Franklin Simon; L. S. Ayres. *Right:* Tie-around midriff dress of Skinner's black sheer rayon crêpe. Joseph Halpert design. $45. Bergdorf Goodman; I. Magnin.

1

The little-black-dress America has always loved has a shade of difference this spring. These are patently for afternoon, with a new, softer line; not too strictly covered—not too bare. Cut with a high regard for figures. Wear them with big hats. Pretty gabardine or faille bags. Lighten the dusk with a jewel. **1.** The new lower waistline look. Rayon crêpe Vionay dress. Sizes 8 to 16. $35. Frederick Loeser & Co.; H. P. Wasson. **2.** Pretty-from-the-back-too afternoon dress. Cowl from neck to waist. Of Bianchini Fiberset rayon crêpe. Joseph Halpert design. Sizes 10 to 18. $50. Koret bag. Bergdorf Goodman. **3.** Slim jumper-dress of sheer rayon crêpe. Sizes 10 to 18. $35. Droop-brimmed straw cart wheel. Dress and hat, Altman. **Opposite:** Black sheath of sheer rayon crêpe. High-throated; softly draped midriff. Pin on fresh flowers with a jewel. Lace-on-straw cart wheel. Bag by Josef. Dress, Capri design. Sizes 8 to 16. $40. Dress, bag: Lord & Taylor; Carson Pirie Scott

2

3

JOFFE

All-black is bright

THE 9 CONGRESSWOMEN

Each one as different as the gents on the bench in the ways that they vote.

By Evelyn Clark Emmet

• The women in Congress are nearly unique, for in all our history there have been only thirty-nine. Today, out of ninety-six Senators, there is not one woman; and out of four hundred and thirty-five Representatives there are just these nine. These are intelligent, dynamic, their voting as varied as their personalities. How they voted on past bills is a good indication of how they will vote on the big turning-point bills to come. (More on page 132.)

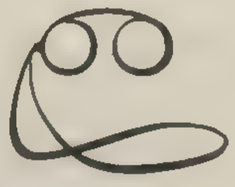
HELEN GAHAGAN DOUGLAS, DEM. of California, beautiful new-comer, is honest and loud. She feels strongly for the underdog, beats the table as she says so in ringing tones. A potentially bombastic leader of the women's contingent, she is already on the Foreign Affairs Committee. Only the name of her district, Hollywood, is left of her glamorous theatrical past. (Thirty per cent. of her constituents are Negro.) She is married to movie star, Melvyn Douglas, now Army captain in the Pacific, has a son eleven, a daughter seven.

Her work for the migratory workers, her run-in with California Communists, her rise in the State Democratic party, and her election and speech at last summer's national convention, have all made news. She voted against the Dies Committee; for the work-or-fight bill. She can be counted on to vote internationalist.

MARY NORTON, DEM. of New Jersey, dean of the women's contingent, a knowing politician, has grey hair cut like a man's, the face of an aging belle, with shrewd deep-set eyes, and a way with people.

Twenty years in the House, her record is studded with firsts: first woman Democratic Representative; first woman to head a House legislative committee; first woman Chairman of the New Jersey Democratic Committee; has headed the Labour Committee for four years (although no bill has been reported out of this Committee since 1937). Her political life started in child welfare after the death of her only child.

Her famous "Wages and Hours Bill," now taken for granted, was put through only after a bitter fight. Her latest struggle is for Fair Employment Practices. Her district is labour; her voting liberal, for, say her enemies, "Kelley, Hague machine people go with the President, except on civil rights." Her friends say she has the causism of the Catholic, the practicality of the Irish. She says herself, "I have always been lucky. My constituents believe in me; and I am backed by a strong political machine."



CHASE GOING WOODHOUSE, DEM. of Connecticut, new-comer, ex-dean of Connecticut College for Women, is white-haired, has a cynical expression, wit in public speaking, and pince-nez. She obviously has a clear mind, as well as a right mind—human, enthusiastic. An economist, pleased to be on the Banking and Currency Committee, she feels that there'll be no world peace without full employment and world trade. She has already voted against the permanent Dies Committee; she voted for the work-or-fight bill. She will vote for the Bretton Woods Agreement; is strong for Henry Wallace.

Her husband teaches government at the University of North Carolina, where her daughter is a student. Her son is in the Pacific. She had no campaign manager, spent less than other Connecticut delegates. Her male opponent was polite. She said: "Because he was not afraid of me. It's an advantage sometimes to be small, white-haired, inconspicuous."

JESSIE SUMNER, REP. of Illinois, is, judged by the record, the lone female isolationist. With a pale face, popeyes, she talks in a persuasive whisper. A tax lawyer, she ran for Congress in 1938 because she believed America was "heading towards insolvency, dictatorship and war." To stop this she has voted anti-progress on most major issues. She voted twice against Selective Service. She said, "General Marshall wants us to pass this bill to keep his job with the President." She waged a fight last spring to postpone the European invasion, said: "Let Germany and Russia bleed each other white."

As a speaker, she is a rabble-rouser. She leads a quiet life, but friends say she can be the life of the party. She has never married.

A member of the Banking and Currency Committee, she is against the Bretton Woods plan. She voted for the Dies Committee; believes the Dumbarton Oaks plan is a "Rich man's Townsend Plan."

EMILY TAFT DOUGLAS, DEM. (at large) from Illinois, has a pinkly-scrubbed face, grave blue eyes, fluffy brown hair, and the appeal of a Jenny wren. She won a great victory for internationalism when, last fall, she beat the well-entrenched isolationist, Stephen Day, in a so-called isolationist state, by two million votes. (She has already been put on the Foreign Affairs Committee.)

Since the day she heard Mussolini sputter his Ethiopian speech, she has worked consistently for one world. The daughter of the well-known sculptor, Lorado Taft, she starred for two years in "The Cat And The Canary." She is married to Chicago University's professor of economics, the Quaker Paul Douglas. They have a daughter eleven. She helped him in both his campaigns for a seat in the U. S. Senate. (He was defeated.) Though over forty he enlisted in the Marines. Now in the Pacific he constantly writes her advice, suggestions. While she was campaigning, he was wounded at Palau.

So far she has voted against the Dies Committee, and for the work-or-fight bill. She can be counted upon always to vote "one world."

MARGARET CHASE SMITH, REP. of Maine, has been dubbed by hypercritical liberals as "progressive," is young with wavy white hair, vivid blue eyes and a steady manner. A small-town businesswoman, she was her Congressman husband's secretary, succeeded him on his death; has been re-elected three times. As a member of the Naval Affairs Committee, she visited the Pacific war zones.

Her vote proves she is in full accord with the President's foreign policies. She was against the work-or-fight bill (as were many unions), against keeping labour out of politics; she was for the anti-poll tax bill. Approved by the President, she was an advisor at the International Labour Conference in 1943.

CLARE BOOTHE LUCE, REP. of Connecticut, the country's most controversial woman, is a beauty with a dozen hairdos, frail, gay, with gimlet ambition.

Married to Henry Luce, publisher of *Time*, *Life*, and *Fortune*, she's the small-town girl who made good without the glass slipper—just work and push, from beauty contest winner to society wife, magazine editor to playwright, foreign correspondent to Congresswoman. Although she is reputedly a woman-hater, hated in return, it's the women constituents who got her through (in the last election by 2,300 votes) against the marshalled PAC.

Her political enemies say they dislike her for her smarty-pants ways, her be-butlered life, for her phony sentiment (as in her startling Convention speech that leaned on dead G.I. Jim). They point out that she never made the Committee she wanted—Foreign Affairs—although two new women did. Her friends like her for her generosity, her courage, for being such good fun, and for her capacity for hard work. She thinks the motto, "Placate your enemies and lose your friends" is profound.

Her voting is as contradictory as her independent life, her proposals as creative as her brilliant phrases. As a member of the Military Affairs Committee, she proposed, over a year ago, a work-or-fight bill in principle. In her first interview on entering Congress she outlined a plan to streamline it (now proposed by Congress itself). She voted against the Dies Committee. She was for the anti-poll tax bill, for the work-or-fight bill. A lovely lone wolf, where does she go from here?

FRANCES BOLTON, REP. of Ohio. White-haired, steely-eyed, with pearl earrings, clean gloves, and fur-rugged car, she is proof of one theory, that only the upper and lower classes dare be liberal. A rich woman from a silk stocking district, famous for her Cadet nurse bill, she is a strong, adamant fighter for public health, especially against venereal disease. According to progressives, she is "as good a labour Representative as there is in Congress."

Elected in 1940 to fill her husband's unexpired term, she has been returned ever since, this time, to her amazement, endorsed by PAC. Two of her sons are in the Army, a third is a big-time farmer. On the Foreign Affairs Committee (she visited the European front last fall), she voted for the internationalist bills, such as money for UNRRA, but against more money for soil conservation, rural electrification. With a clear brain, she also has a warm heart.

EDITH NOURSE ROGERS, REP. of Massachusetts, is cosy, almost shy, and has been in the House longer than any Republican woman. She sponsored the famous bill for a Woman's Army Corps.

When her Congressman husband died in 1925, she finished out his term, has been re-elected every term since. Mainly interested in soldiers' welfare, she belongs to the World War Veterans Committee; does much for Army nurses. Last fall, she visited Army hospitals in Europe. She is a member of the Foreign Affairs Committee, which she represented at the recent Inter-American conference in Mexico.

Her voting is straight Republican. She voted against allotments for UNRRA: "Europe once more expects us to do everything for them." She voted for absentee ballots in the "soldiers' vote" bill; and wants a committee on Un-American Activities, Dies or not. She has always voted for a strong Army and Navy, and has mothered an excellent bill for research in Cancer control.

"Neither too young

For the Ladies of the Committee—
these cool, monochrome town-clothes of raw silk and Shantung. They have clean-carved design. Good ideas about grown-up figures. A fresher look than the usual warm-weather print. A way of staying unwilted through all the rigours of well-spent days.

A. Nice feminine shape to a suit of cerise silk-and-rayon Shantung. Sizes 32 to 40. $50. Bloomingdale.

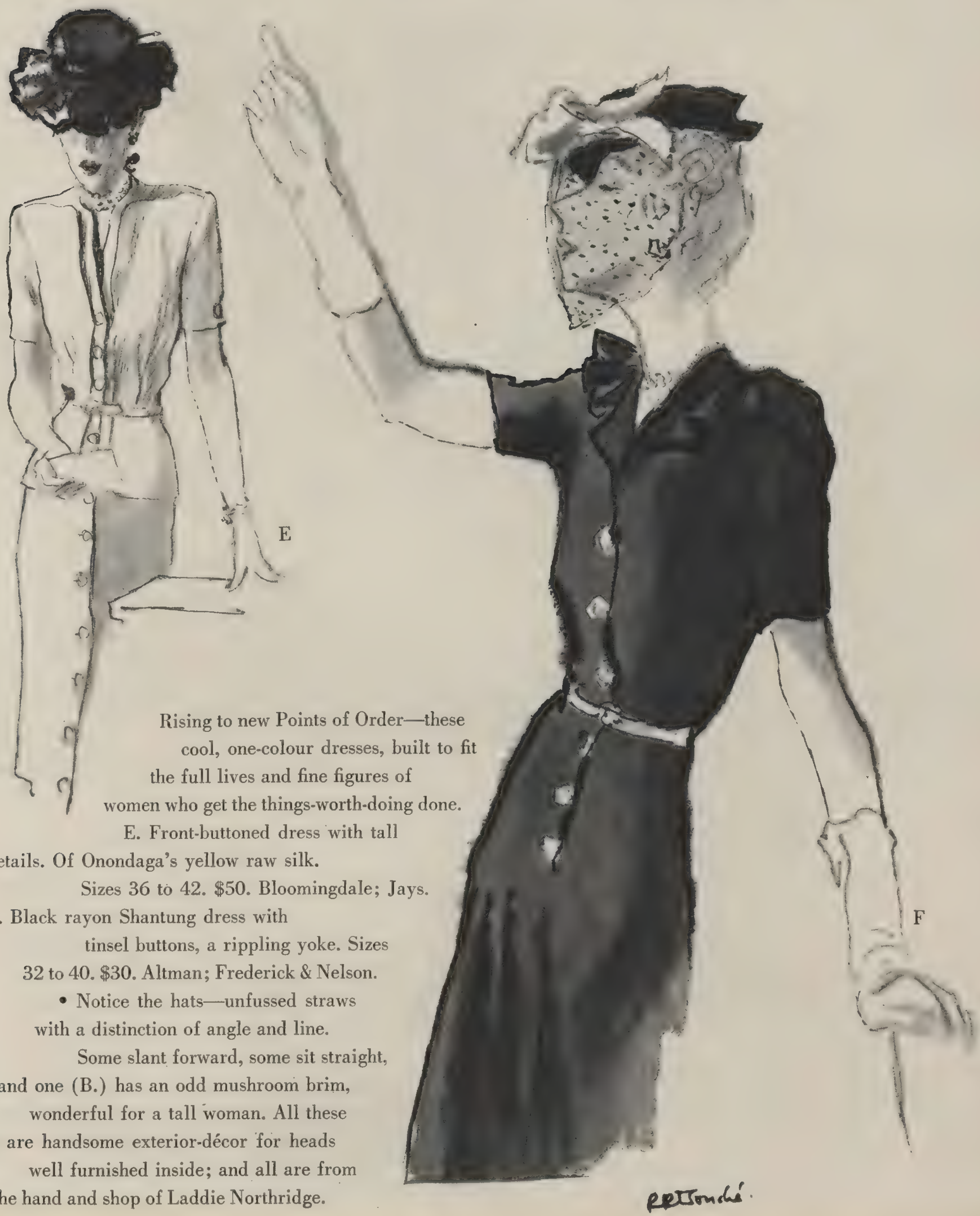
B. Turquoise raw silk for a collarless, smoothed two-piece dress. Sizes 36 to 42. $50. Franklin Simon.

C. Regency-green raw silk dress with the deep V-neck you like. Sizes 36 to 42. $50. Franklin Simon.

D. Slim-making side lines to a mimosa-yellow dress of Juilliard silk-and-rayon Shantung. Sizes 32 to 40. $30. Arnold Constable.

nor too old"

That's your age...if you're young-and-old enough to know a good cause when you see one, and to work for it with energy, intelligence, effect....If you're doing active duty for the War Bond Drive, the Red Cross, the Salvation Army, the United Nations Clothing Collection, or one of the many services under the National War Fund....If—like the women sketched here, transacting committee-business—you look every bit as well-organized as you are.



Rising to new Points of Order—these cool, one-colour dresses, built to fit the full lives and fine figures of women who get the things-worth-doing done.

E. Front-buttoned dress with tall details. Of Onondaga's yellow raw silk. Sizes 36 to 42. $50. Bloomingdale; Jays.

F. Black rayon Shantung dress with tinsel buttons, a rippling yoke. Sizes 32 to 40. $30. Altman; Frederick & Nelson.

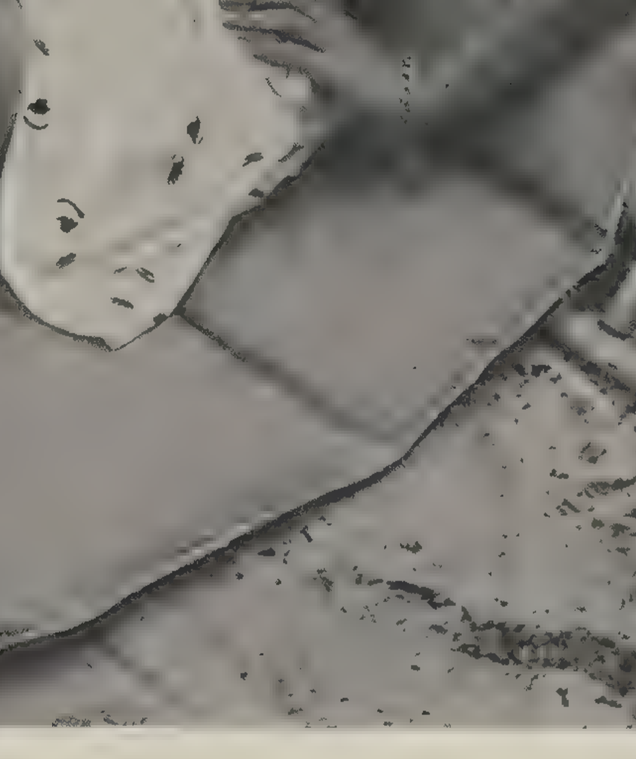
• Notice the hats—unfussed straws with a distinction of angle and line. Some slant forward, some sit straight, and one (B.) has an odd mushroom brim, wonderful for a tall woman. All these hats are handsome exterior-décor for heads well furnished inside; and all are from the hand and shop of Laddie Northridge.

More Midriff

Here is the very heart of the Midriff Idea...bathing-suits with a neat expanse of bare middle for maximum sun and swimming ease. To be worn only if your own midriff is without a bulge.

Above. "Beautilift" midriff suit with inner brassière. Made of Cohama rayon jersey. Designed by Helena Rubinstein. At Altman.

Right. Midriff blue rayon jersey suit, Catalina design. Russeks.



V-MIDRIFF SUIT *opposite.* To be this stream-lined beach sprite: your suit is short; your tan is long; your nails and lips are flashes of "Dynamite"—Revlon's explosive new colour. The suit is grey wool jersey, with a bolero to wear over the halter bra. Fill in with an Ascot. Claire McCardell design. Suit, $18. Bolero (see one sleeve?), $15. At Lord and Taylor; Filene's; Neiman-Marcus.

VOGUE'S JUNIOR FASHIONS

Cut-away sun clothes...a Mexican translation

Part Mexican fiesta...part sheer cotton Americana—bright, slightly bare playclothes with the midget waists, billowy skirts, snug, scooped-out bodices which underscore a young girl's pretty figure. Tuck your feet into soft little ballet slippers. And wear these clothes to the beach, to bicycle, to garden, to picnic-on-the-grass.

Junior Fashion #1. Open-to-the-sun suit. Low, square décolletage to a tight-fitting bra-blouse of lime Celanese rayon jersey. Broad shoulder straps. Sizes 9 to 15. $7. Lord and Taylor. Wear with straight-and-narrow shorts.

#2. Bare-back sun dress. Has a snug halter-top, full all-around skirt. Of Peter Pan brown-and-white striped chambray. Carlwynn design. Sizes 9 to 15. $10. Saks Fifth Avenue.

#3. Bare-midriff play costume. Jagged black stripes on a cut-away pink jacket of Everfast spun rayon. Tight, black matador pants. Of spun rayon. Judy 'n Jill design. Sizes 9 to 15. $18. Lord and Taylor.

#4. Velvet-drawstring off-the-shoulder blue-and-white cotton blouse. $8. With black, back-buttoned shorts of Roth spun rayon. $7. Both, sizes 9 to 15. Saks Fifth Avenue.

#5. Late-summer-afternoon-into-evening dress. Has a pretty high-low drawstring bodice, balloon skirt, tiny waist, two little puffs of pockets. Minx Modes design. Sizes 7 to 15. $8. Saks 34th. Ready May 1.

• For shops in other cities, see pages 142, 144.

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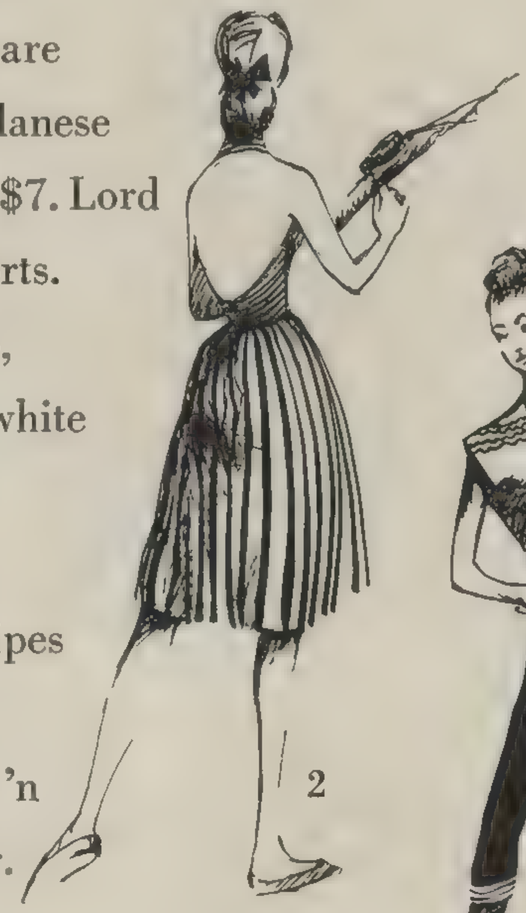

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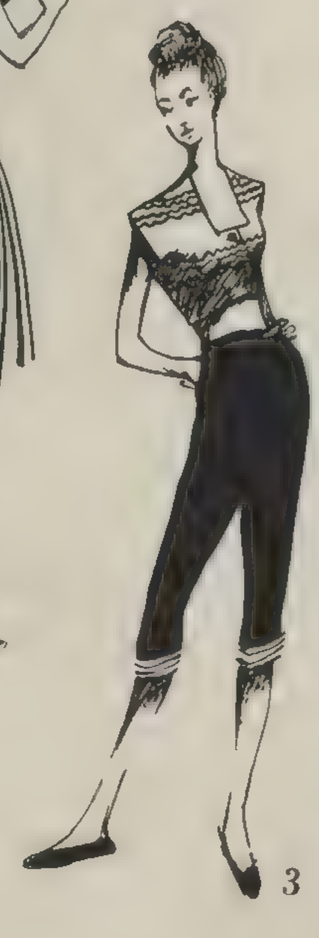

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⇦ **Junior jeans.** Young cyclist looks through rose-coloured glasses in short slacks of striped mattress ticking, a turtle-neck black jersey. (Try a long-sleeved red sweater, gay wool stockings on cool days. Mattress ticking has surprising warmth.) Hi-Dee design. Junior Fashion #6. Sizes 7 to 15. $15. Altman; Jays; Seidenbach's. Three-in-one belt by Schaffer at Altman.

BALKIN

MISS LEA CUMINGS

DÉBUTANTES, 1943 STYLE

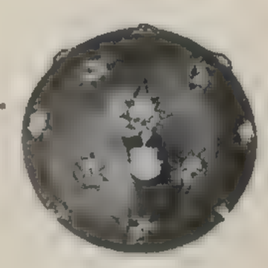
New crop—new kind of Débutante: students, war-workers, Nurse's Aides...but pretty as ever "after hours" in drifting dance dresses. ABOVE: Miss Lea Cumings, presented by her grandmother, Mrs. Chester O. Swain, is the daughter of Mrs. Harold L. Williamson. Miss Cumings is a Nurse's Aide. Her dress: pale blue rayon marquisette. (Sizes 10 to 16.) $40. Bonwit Teller; L. S. Ayres; Marshall Field. OPPOSITE: Miss Marjorie Meacham, also a Nurse's Aide, was presented by her mother, Mrs. Edgar Eyre, and her stepfather, Lieutenant Colonel Eyre. She wears white organdie. (Sizes 10 to 18.) $100. Bergdorf Goodman; Harzfeld's; Vandervoort's. Gloves: By Kislav.

● FOR LIST OF SHOPS IN OTHER CITIES, SEE PAGE 144.

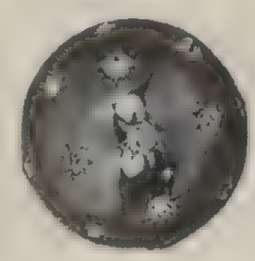
MISS MARJORIE MEACHAM

"Jewels" make the costume

Good costume jewels have lost every trace of tinsel, often have the design and workmanship of the Real Thing. Worn with a fresh point of view this spring, they can pull a costume together and polish it off. Here are some of the best new pseudo-jewels, all with the star-motif, beloved in real and near-real jewellery.



1. Wonderful suit-earrings—huge gilt-silver balls glinted with rhinestone stars. $60. Saks Fifth Ave.



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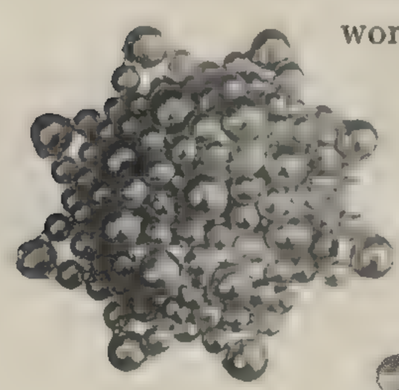
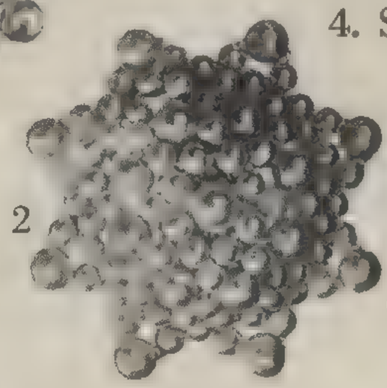
2. Make an important hat more so, with these whopping star-earrings woven of false pearls. Nice worn as clips, too. $10. Lord & Taylor.



3. Star pin wound with sailor's rope, of gold-washed plastic. Let it shine on a strict suit, or at your waist with dinner-slacks. $12.50. Bonwit Teller.



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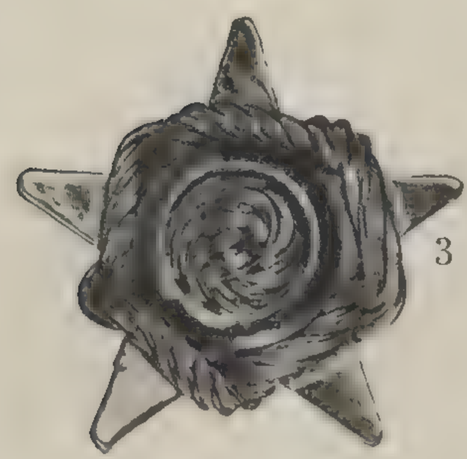
4. Silver stars of varying magnitudes, rimmed with rhinestone sparkle. Clasp them into a mélange of gold chains and pearls, at the neck of a suit or dinner-dress. By Castlecliff. $63 the set. Jay Thorpe.

5. Earrings to make a black costume your brightest: fake-pearl centres, sending off rays of rhinestones on gilt-silver: $10. Lord & Taylor.

**All prices quoted without tax.*

KAY BELL



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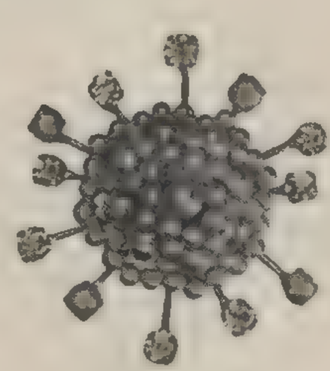

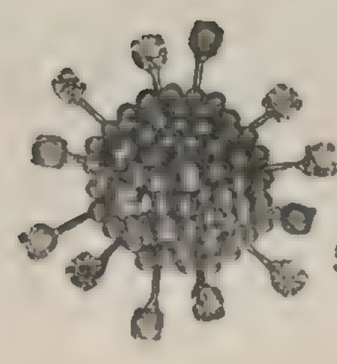

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You make the dress

Make it sleeveless, simple, and self-assured, with one of these Vogue Designs for Dressmaking. Make it matter, with a beautiful hat, a judicious juggling of true-or-false jewels.
Above: Make it navy-blue wool jersey. Design No. 5374.
Opposite: Make it mauve jersey. Design No. 5417.
• See page 146 for other views of these jumper-dress Designs.

VOGUE DESIGNS FOR DRESSMAKING

Case of the Walking Phantom

FRANCES MCLAUGHLIN

THE Phantom walks in the city—and there's nothing one bit sinister about it. Remember the Case of the Phantom-Wedge in the Ballet Slipper, exposed in January 15 Vogue? Then we showed, with an X-ray assisting, the invisible wedge slipped into a flat-looking play shoe. Its virtues were highly visible: it let you walk, dance, play hopscotch, without rocking back on your heels.

Now the Phantom hits the pavement, in a wonderful new town-shoe—a flat suède pump, supple as syrup, gathered over the toe like a ballet slipper, and fixed with a tiny faille string-bow. The Walking Phantom was dreamed up by the Julianellis of Saks Fifth Avenue. The pumps, or the afternoon, ankle strap versions are $19.

• Also at Saks Fifth—black-and-pink checked wool suit, by Sophie of the Salon Moderne; hat by Tatiana du Plessix.

Case of the Phantom in the Ballet

SEE JANUARY 15 VOGUE

LUNT

Sterling of Lasting Good Taste

AMERICAN VICTORIAN

WILLIAM & MARY MODERN VICTORIAN ENGLISH SHELL

AMERICAN VICTORIAN has been designed for a very special sort of person . . . someone who loves the nostalgia of old waltzes and dining by candlelight . . . someone who feels sentimental about the silver to be hers. For such a lovely lady AMERICAN VICTORIAN will be a lifelong joy . . . forever beautiful, eternally correct. No discerning person should fail to become acquainted with LUNT STERLING. Write for a copy of "*Sterling for Gracious Living*," addressing Dept. A-8.

Lunt Silversmiths • GREENFIELD, MASS.

Brief sleeve dress under a brief cape buttoned to shoulder-wide lapels . . . Black sheer rayon with print in black and white or pink and black

Dress, 39.95 — Cape 17.95

SIZES 18 TO 46

Lane Bryant

NEW YORK · CHICAGO · PHILADELPHIA · ST. LOUIS

BALTIMORE · DETROIT · BROOKLYN

THE CLANDESTINE PRESS

(Continued from page 99)

the problematic day when he would leave prison. Thirty of his sonnets were published in the clandestine press.

There was the surrealist poet, Aragon, who picked the picturesque nom de plume François la Colère, and his wife, Elsa Triolet, whose *Contes d'Auxois* was published by the *Editions de Minuit.* She wrote of the Underground workers and Allied soldiers hidden by patriots, the saboteurs who derailed trains and shot Germans "with no more hatred than a surgeon," of the wives and fiancées of these men who have to live their lives with an outer sense of calm. And there was the great surrealist leader, the poet Paul Éluard, one of whose pseudonyms was Jean du Haut, who wrote for many clandestine papers and also edited *L'Honneur des Poetes,* a book of poems from the concentration camps of France, Poland, Greece, Czechoslovakia, Holland, Bulgaria, and Norway.

The clandestine authors wrote hard, factual articles. They told movingly simple anecdotes. They wrote passionate poems singing out the cold fury of their hatred of the Nazi, vowing vengeance for the dead martyrs, the despoiled villages. And in the army of shadow, they found printers and linotypists. They found business men to supply funds, and all over France, they found the readers.

But besides people, the publishing of a clandestine paper requires things...materials. There was the problem of paper which had to be bought in the Black Market, of ink practically unobtainable and often having to be homemade.

And then there was the matter of distribution...20,000 copies to be gotten out weekly. Most of them were passed out surreptitiously by cyclists, butcher boys, bakers, teachers. But five thousand copies weekly actually went through the mails.

In May 1942 the Germans executed Jacques Decour but *Les Lettres Françaises* was carried on by two of his colleagues; editor Jean Paulhan and novelist Claude Morgan. At one point the Gestapo net had drawn so close that only Morgan arrived at the editorial conference. For a while he wrote all the articles himself but he was so deft in varying his style, that no one guessed it was a one-man job. Morgan, trying to play down this achievement, is supposed to have said, "it was easy, after all the articles weren't signed."

London and Moscow reprinted many of these clarion calls for Resistance and victory; many of the authors heard their own words repeated to them via the forbidden Allied short wave from London or Boston. *Les Lettres Françaises* became the mouthpiece of embattled French letters.

QUALITY FOR ALMOST A CENTURY

Art-carved *

Rings by Wood

Your assurance of smart, distinctive designs, finest craftsmanship... the *Art-carved* quality trade-mark. These are the rings created so exquisitely by J. R. Wood & Sons since 1850. Shown at finer jewelers.

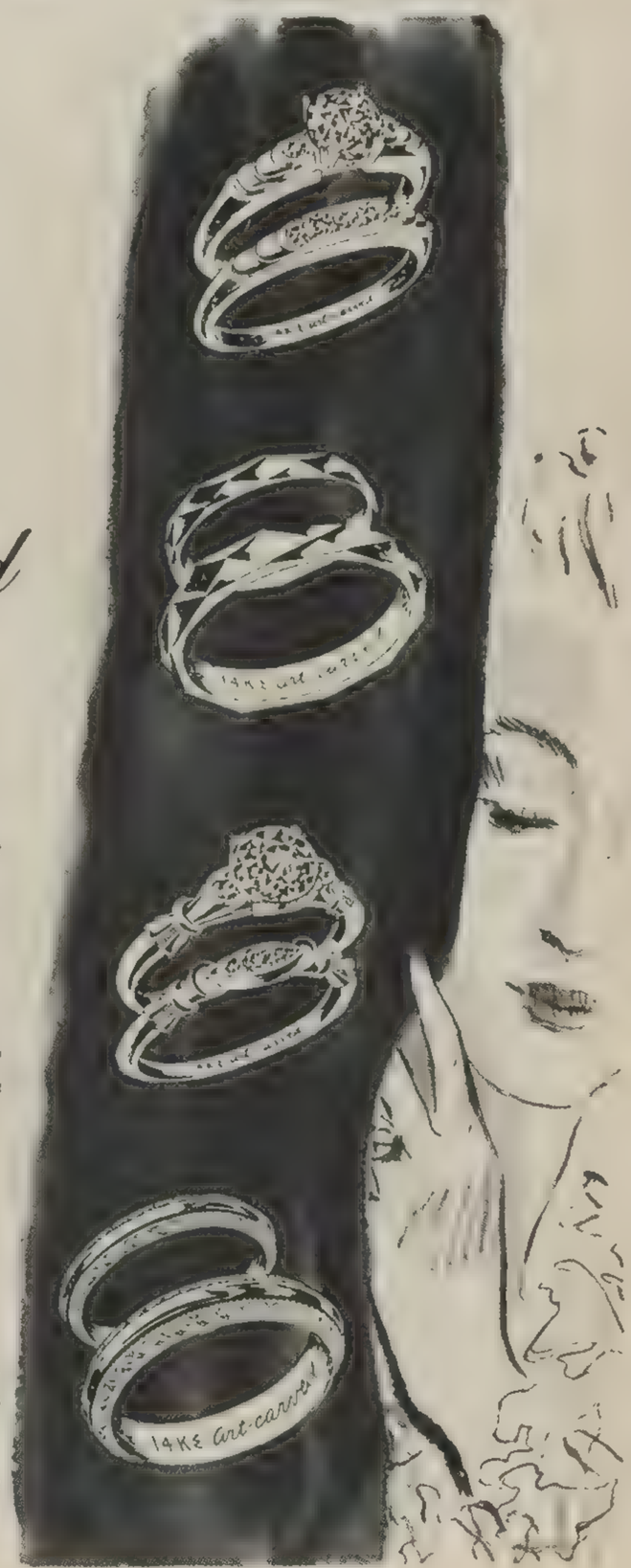
Wedding Rings from $12
Diamond Rings from $75
(*Tax Included*)

J. R. WOOD & SONS, INC.
MANUFACTURERS AND DIAMOND IMPORTERS
1850 — 1945

Send for the "Bride's Silent Secretary with Diamond Ring Guide". Dept. V, 216 East 45th Street, New York City (17)

Keep Buying Bonds...and Keep Them

*TRADE-MARK REGISTERED



A Lieutenant Comes Home and

The Marriage is Announced

Then, for Bonnie Donahue and her Navy Lieutenant, there'll be two honeymoon weeks in sun-flooded Arizona.

To make sure she'll look as good as his dreams of her, Miss Donahue followed the DuBarry Success School plan for professional care of her skin and make-up. She used the DuBarry Beauty Preparations recommended for her skin and color type. Today, her fresh and sparkly look is one any woman would envy.

More than 175,000 other women have taken the famous Success Course and had a wonderful lift from DuBarry Beauty Preparations. The only preparations used in this course, they are co-related...formulated to work together for more effective results. They contain no ingredients known to cause common skin allergies, which is just one reason why they're accepted for advertising in the American Medical Association journals.

Wouldn't you like to see what DuBarry Beauty Preparations can do for you? Then ask at any good cosmetic counter for the DuBarry Success-O-Plan for your need.

Cool for Arizona's warmth: Clarepotter's hand-splattered cotton skirt and jersey blouse. (Inset) Clarepotter's Sharkan dress, double-stitched for smart accent.

DU BARRY *BEAUTY PREPARATIONS*

by Richard Hudnut

"DON'T GUESS – KNOW –

Fabrics shown in this advertisement, courtesy of The Forstmann Woolen Co.

YOUR BEST COLORS!"

...and now, Helena Rubinstein, far-famed color and beauty authority, tells you how to wear colors, in make-up and fashions—with the assurance that they are *right* for *you.*

In the light of actual scientific relationships, she has evolved individual COLOR-SPECTROGRAPHS, to call forth all the beauty of the blonde, brunette, redhead, medium-brown and silver-gray types.

Write Helena Rubinstein, 715 Fifth Ave., Dept. 5, for your personal COLOR-SPECTROGRAPH, which actually places in your hands 32 timely fashion colors and the perfect lipstick and make-up shades for you. Merely specify your hair-type.

Helena Rubinstein

Copyright 1945, Helena Rubinstein, Inc.

Sleeping
de
Chiaperella
Sleeping

G. I. LINGO IN EUROPE

(Continued from page 102)

and sit around all day long smoking hookahs and spilling ashes, which the cleaning woman, Carrie Fuer (*carrefour*) scolds them about.

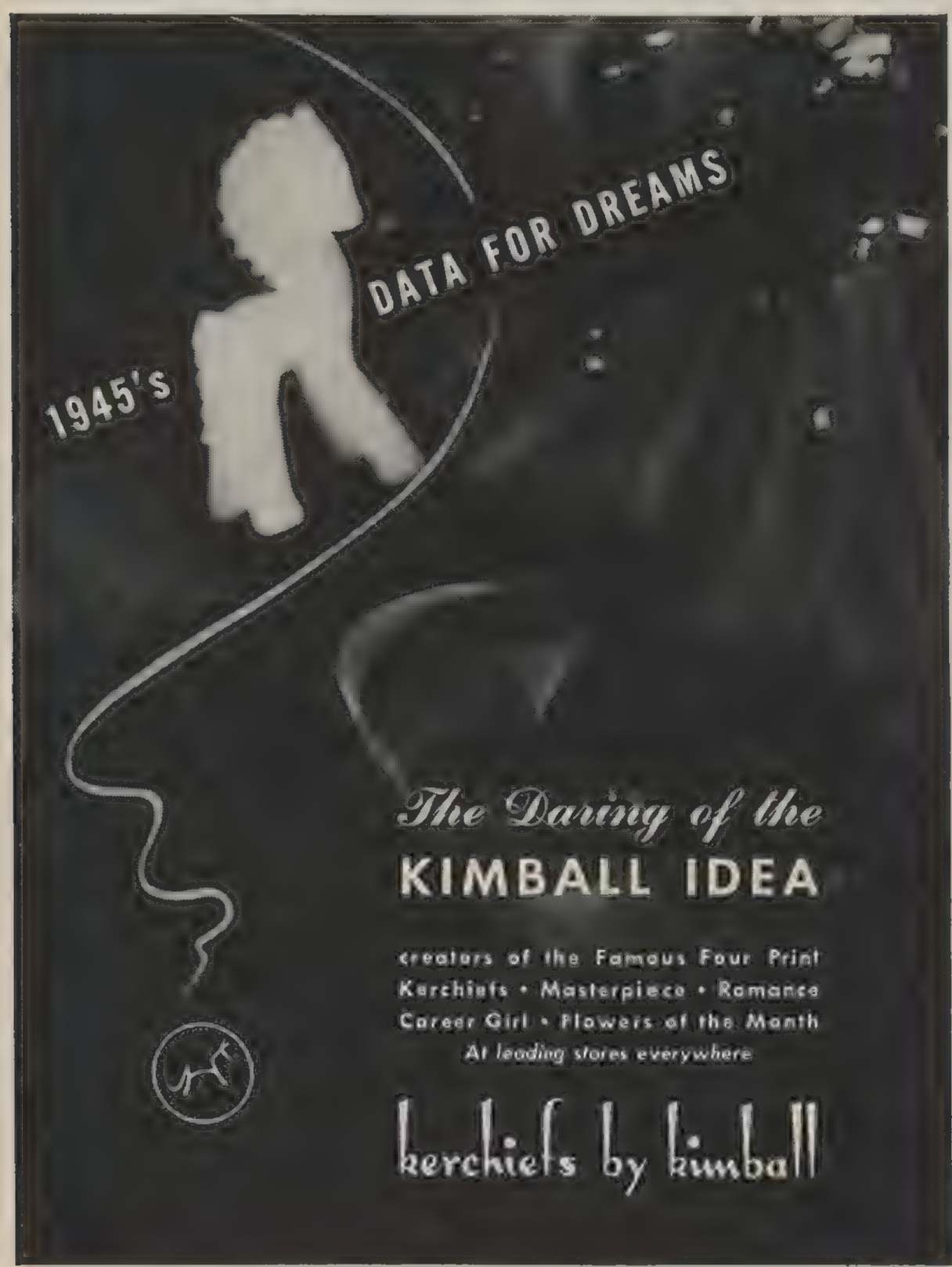
Some soldiers were leaning on a wall gazing at a mediæval ruin. Ivy dripped down one side and swallows circled in the windows, out the top. One of the men said, "Well, I wonder who liberated that!" The word was bound to degenerate. Now we "liberate" a bottle of brandy when we beat down a mercenary publican, we "liberate" a girl when we detach her from her chaperone. We liberate, as we "win" or "swipe" a packet of cigarettes, or my field glasses, for instance.

The "snafu" and "tarfu" of the Eighth Air Force and Navy are known but not current with the Infantry, whereas the RAF "You've had it!" has infiltrated its way through the army lines as Lily Marlene did in Africa. There is the specialized trade talk group which is self-conscious, therefore not slang. An artilleryman will "zero in" on a girl, a rifleman will "draw a bead," as somebody back home might "make a play" for her. If she'd smiled at a Signal Corps man he'd report her as giving him a "clear signal." All these can be applied with equal facility to an effort to acquire a new pair of boots. Soldiers still "sweat out" their mail, Colonels are BFG (bucking for general).

There is the "You're with it"... different from the "you've had it" which means missing something. It's used like this: "Honey, that new hat you've got is really with it," instead of "hot stuff" or "elegant"...a new carbine is "with it" if it has that thing they've heard about, and it works. A man hears that his pal was wounded, and asks, "When was Charlie with it?" which is comparable to the British "bought it" or "got one." English girls (Army nurses) say "weave" for our "promote" or "scrounge"...it's used several ways and is a delicate word as yet. You can weave a person, or a thing. Perhaps you want a lift to Paris, so you "weave" someone you know is assigned transport. Or you want a pal's extra coat or his second German helmet souvenir, so you "weave" them. It has something to do with spinning a web or weaving a spell.

ERRATUM

In the March 1st issue of Vogue, an error was made in listing the address of the Marriage Consultation Bureau of the Community Church, mentioned in the article by Dr. Frances Hannett. The correct address is 40 East 35th St.



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HOW TO BE A LADY IN CONGRESS

By Evelyn Clark Emmet

To get into the House of Representatives you must be at least twenty-five years old, an inhabitant of the state in which you are nominated, and a citizen of the U. S. for seven years. (To be a Senator is harder. You must be thirty and a U. S. citizen for nine years.) Either way, of course, you must get enough votes.

Once you're in, you're there for two years in the House, six in the Senate, with a salary of $10,000, and allowances for clerical aid and travelling expenses. You are free from arrest "except for treason, felony, or breach of peace during attendance of sessions of Congress, or while going to or returning from sessions." You cannot be questioned or held responsible in any other place "for any speech or statement on the floor of Congress, in Committees, or in official publications." You, as a group, have enormous legislative powers over taxation and money appropriation, over commerce and business, over labour standards, post offices and post roads, copyrights, and patents, maintenance of Army and Navy; and you have the power to declare war.

You work in one of the hundreds of offices that line the marble-pillared floors of the huge triangular House office buildings. You have one room full of secretaries, where the door is always open, and anyone can walk in. You have another to hide in. Beginners, conscientious about studying each bill, are stymied by lack of trained assistants, by the goldfish bowl life. Veterans like Mary Norton just say, "If you don't love people, don't take this job."

Your physical presence on the floor is only a small part of representing your constituents. Sight-seers are shocked upon visiting Congress when they see their representatives laughing, reading, or absent, during some member's passionate speech. The reason is not always gross negligence, but boredom. You have already read the bill up for discussion, have made up your mind, or maybe even dined with the speech maker the night before, and know just what he has to say. If not present on voting day you can pair off your vote with another absentee. The ways of Congress are myriad, with committees, sub-committees, and amendments interwoven through every new bill. If you are a part of this ultra-democratic process you are an artist at handling the human being.

Here's how you put through a bill. Someone thinks: "There should be a law—" This someone may be an aggressive constituent, a whole group of citizens, or you, yourself. You get it drafted (by a legislative council or even an old lawyer friend). Then it is introduced on the floor of either the House or the Senate, according to whichever *(Continued on page 134)*

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HOW TO BE A LADY IN CONGRESS

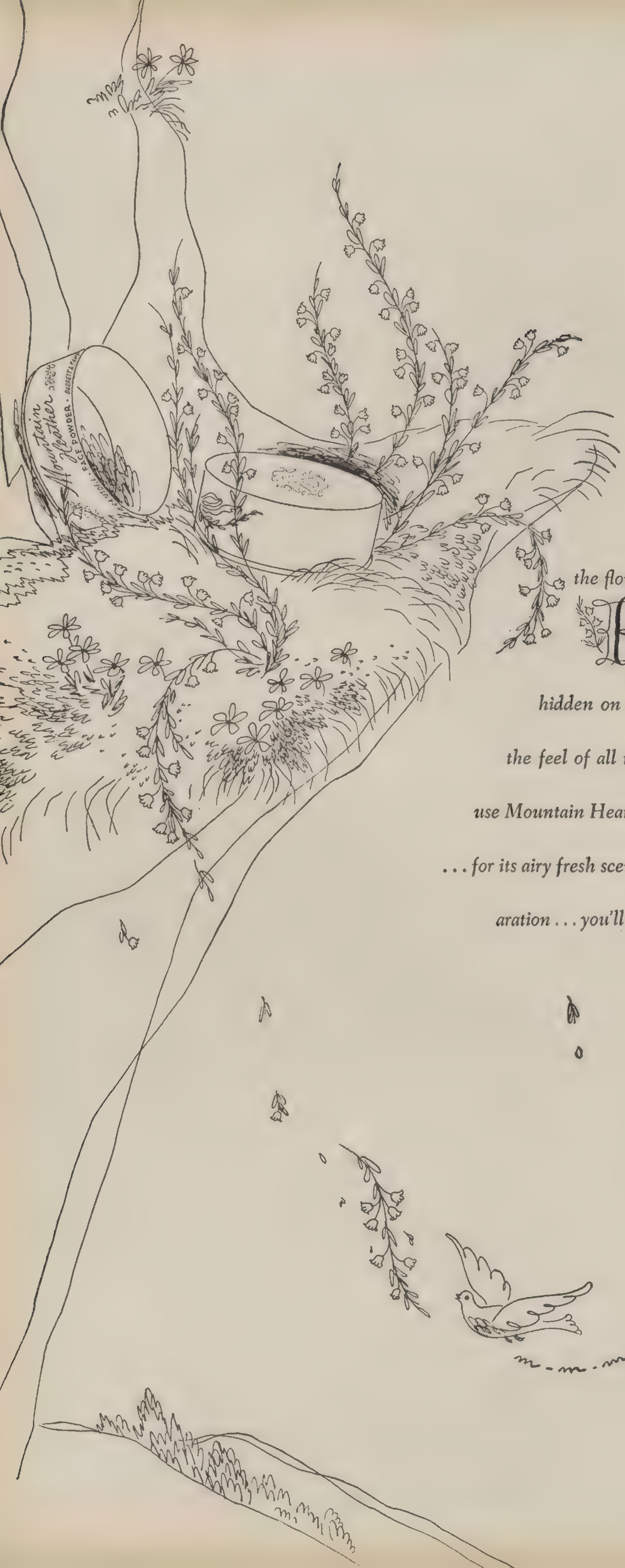
(Continued from page 132)

one you belong (except revenue measures, which always start in the House). This is done in the House by your dropping the bill in a basket near the Speaker's rostrum; in the Senate it is presented orally by its sponsor at the start of the day. Then it gets referred to the committee that specialises in the subjects the bill is about. After they have played around with it, and, we hope, for your sake, neither killed it nor changed it beyond recognition, it gets considered on the floor of the House in which it was born. From there on, the newspapers tell the story: the speeches, the amendments, the letters from the people. Finally (if it isn't thrown out) it gets acted upon, meaning, there's a vote. If it passes, then, it must proceed through the same rigmarole on the other floor.

After that, back it goes to the floor where it started and there ensues a conference between both houses. If, at long last, there is an agreement, the bill is reported on parchment in its original house, signed first by the Speaker of the House, then by the President of the Senate. Finally it goes to the President of the United States for signature—or veto. (For more, read the brief Congressional Guide put out by the League of Women Voters.) If anyone can think of a better way of getting every representative of the people a chance to chew at every single bill—well keep it to yourself.

There are no women among the ninety-six Senators. In all its history there have been only five, and of these only Hattie Caraway stayed there on her own. The other four were appointed to finish dead men's terms (like Mrs. Huey Long who held her husband's seat for two months, and a Mrs. Felton, who was appointed for one day!).

Out of four hundred and thirty-five members of the House, there are nine women today. This is the largest number in any one term, and there have only been thirty-nine women in all its history. Only nineteen ever got there, or else stayed there on their own. The rest, like the lady Senators, traipsed after dead husbands and such. But the six who are still there, along with three vivid newcomers, are ladies to watch. As different as jewels on a sultan's turban, they have only once pulled together—to get day nurseries for working mothers. All but one are married, all but three have had children, only one is isolationist, and seven have blue eyes. They are all surprised to see how well they get on with each other, Democrats and Republicans; and amazed at how the men have accepted them "as Congressmen, not women"; have put them on committees they asked for. Only one woman member has noted the battle of the sexes. "Certain male members try to block us with chivalry."



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WAR CORRESPONDENTS IN ACTION

(Continued from page 94)

The correspondents' day begins with the briefing (a meeting with the intelligence officer at which the correspondents are informed of the developments on the front and of the tactical plans of the day). It is always a strange contrast to see the correspondents at these meetings. The war correspondent as a part of the Army should conform to military regulations as to the officer's uniform he is supposed to wear. But in the field he wears basque shirts, sweaters, all kinds of hats—even baseball caps. There was a vogue among the correspondents of the Third Army of wearing white fur jackets taken from a German supply dump.

After the briefing the correspondent maps out his day's work. He may go up to a command post and get his detailed picture of the particular operation he is covering, or he may go out to a fighter base and interview the returning pilots, or he may go into the field and follow the troops on an operation, getting an on-the-spot story. Having gathered his material, he jeeps back to wherever his typewriter is, writes his story and worries it through the censor, then over the nearest radio to America.

The correspondent has his value, aside from that of sending information to the home front. To the soldier in the field, the correspondent is a link with home. He is a civilian, someone whom the soldier gets a kick out of seeing and likes to talk to.

Just about the most loved man with the U. S. Army is Ernie Pyle. I can't remember a road over which I rode where hundreds of boys hanging from trucks and tanks didn't call, "Are you Ernie Pyle?"..."Where is Ernie Pyle?" "How's Ernie?" Ernie Pyle isn't the writer that many of the other correspondents are, but he does something that the others rarely do. He lives with soldiers and he writes and talks their language.

The boys in the Siegfried Line at the front told me that they hadn't seen a U.S.O. show or a movie or read a book or had a doughnut or an ice-cream cone, or kicked a football, or done anything that was fun, for a very long time. As an artist correspondent, I found that the drawing of pictures gave them much pleasure. I found when I drew one boy, I drew all the boys who happened to be with him in this particular unit, because they stood about, each one hoping that he would be next.

It takes about six months to knock out a correspondent who hasn't had the physical advantages of basic training. Along about the last few weeks of his stay at the front, he is dreaming like any G.I. of home, of food, and the lights of the hometown. When he finally gets home, he faces the same adjustments that any soldier who has been to war faces. But after a few weeks he begins to get nervous about how things are at the front and wonders about the guys he left behind. Although knowing the score about the percentages of what can happen to him, he goes back again.

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QUEEN IN CALICO

The Navy men in the Gilbert Islands gave their heart to this old lady . . . By Lieutenant Kenn Clayton

WITH a regal graciousness the barefoot little old lady in calico invited me to be seated. She dismissed the two giggling Gilbertese women with whom she had been conversing, and they scampered away. Then Agnes Murdoch, the petite, brown dignitary of that Gilbert Island, Apamama, turned to me.

Her poise and assurance put to shame anything I had been able to acquire at Naval Indoctrination School. When Agnes smiled and spoke, the primitive background of palms, thatched roofs, and G-strung natives faded away. I forgot the hermit-crabs skipping over the coral, the dozens of little lizards racing about the canvas cot on which we were sitting, and even the clustered flies swarming on a bit of *pandanus* fruit nearby. I forgot the tiny old woman's bare feet, her brown skin. But I did not forget that I was in the presence of a queen.

Famous throughout the Pacific Ocean area as a self-appointed press agent for Uncle Sam, she is the adopted queen of Naval personnel. Agnes Murdoch's nebulous position in Apamama society can best be described as "queen-mother" of this little Gilbert Island which her husband's great uncle, Tembinoka, once ruled with such terrifying despotism that Pacific travellers avoided its coral shores. That was more than half a century ago when Robert Louis Stevenson lived on Apamama for a while and wrote: "The white man is everywhere else...drinking his gin, getting in and out of trouble with weak native governments.... Through all the other islands a stream of native visitors comes and goes.... Apamama alone is left, the tourist dreading to risk himself within the clutch of Tembinoka."

So fearsome was the reputation of the iron-willed Tembinoka in those days that even after his death travellers in that area continued to shun Apamama. Wise Agnes Murdoch has changed all of that. Last summer Apamama was described to me by countless Navy officers and men as the most beautiful and appealing naval base among the hundreds of Pacific atolls swept up by the war front.

Navy men who had been moved to other atolls a thousand miles or more away from this little equatorial island were still affectionately reminiscing about its swaying palms, its gentle climate, its friendly natives. Almost all of them could relate some amusing anecdote about Agnes Murdoch who had smoked their cigarettes and entertained them with stories of herself and her husband, Tembinoka the second. He had been High Chief of Apamama until his death in 1935. Agnes' son, George Tekinati, is the present High Chief under *(Continued on page 139)*

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QUEEN IN CALICO

the guidance of the British District Officer.

Agnes was "discovered" by 90 United States Marines who plunged ashore from a submarine on November 21, 1943 (one day after D-day at nearby Tarawa), to wipe out the Japanese garrison on Apamama. With the surprising 59-year-old "queen-mother," who greeted them smilingly in their own tongue and displayed a considerable knowledge of America, they found 876 admiring Gilbertese natives eagerly awaiting their arrival. Agnes, they learned later, had given them an astounding build-up in some well-timed advance publicity.

Although the little queen in calico had lived serenely on her primitive island for the last forty-three years, she had been educated in the United States, and she remembered many characteristics of the fabulous Americans. Her Scotch father, employed by the British government, had served for eight years as interpreter for a Gilbertese labour party in Central America. During that time Agnes had attended school in Rio Vista, California.

"Rio Vista is up the Sacramento River, near San Francisco," she explained to me with a worldly air.

Agnes and I talked of many things while we sat on the old canvas cot beneath a *pandanus* thatch near the Naval Air Base laundry on Apamama. On three days of every week she was employed by the U. S. Navy to chaperone native women and girls while they laundered officers' uniforms. On this particular day Agnes had a battered old sewing-machine with her and busily stitched up yards of Navy morale while she chaperoned.

Agnes had sold some of her many coconut trees years before to purchase the European machine from a trader so that she could make her own calico dresses. Those simple frocks set Agnes apart from the rest of Apamama's bare-bosomed feminine population as surely as an Adrian creation might distinguish one lady from another in a more sophisticated society. The little brown "queen" had returned to the flimsy palm-leaf shelters which the Gilbertese call home, and to the coconut, fruit, and fish diet of the islands 43 years ago, but not to the native women's one-half-a-sarong wardrobes.

The tiny queen in calico proved to be a woman of wide interests and keen understanding in spite of her primitive background. Her ready, demure smile was pleasant, her words well chosen, her opinions candid. She used good English—not polished, not lavish, but good. She provided no subtleties, innuendoes, or complex sentence structures.

British officialdom last summer was said to be looking askance upon the reported pregnancy of eight Apamama girls who had been more than friendly with Americans. Agnes, however, held another view.

"Good," she said, when I asked her about that inter-racial development. "Good. It gives us new blood."

It was a different answer—possibly a wiser *(Continued on page 140)*

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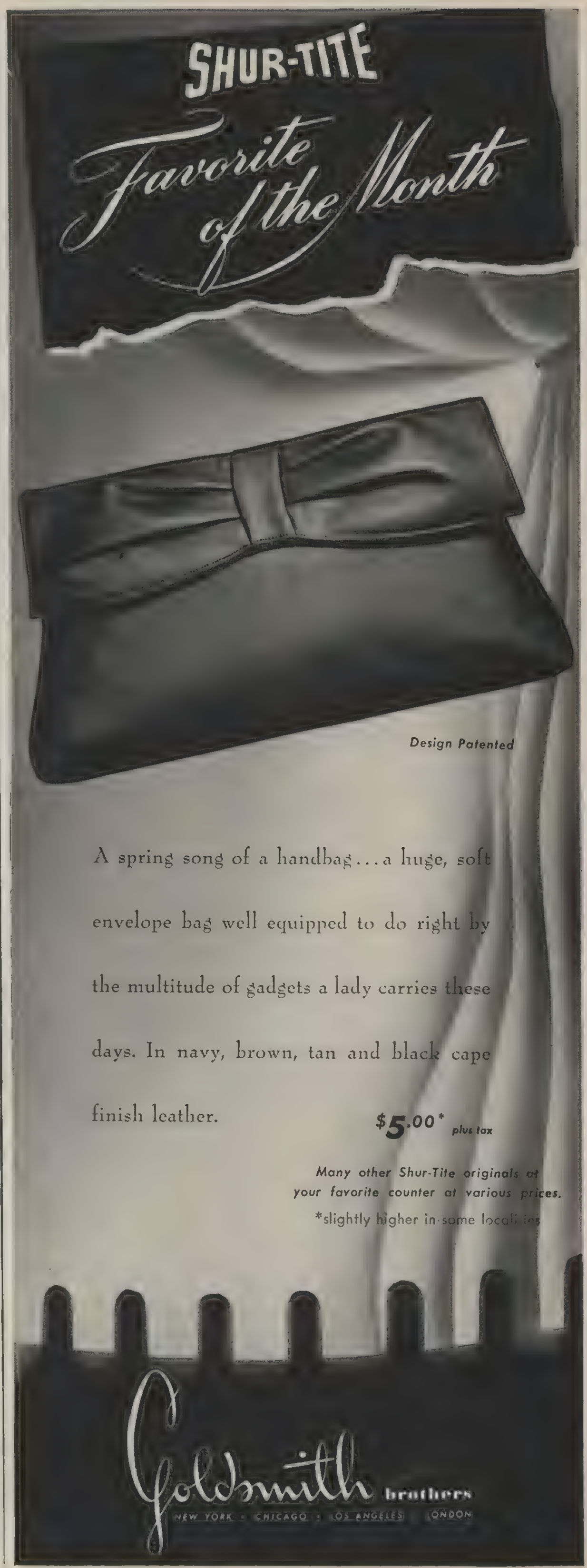

QUEEN IN CALICO

(Continued from page 139)

one—than I had expected.

Most of the Apamama natives had experienced almost no contact with Americans before the U. S. Navy took over their little island for war operations, but they had heard fabulous tales of the gay, open-handed white people of the land far across the sea to the east. When Americans bombed their island and killed seven natives, few blamed the attackers.

"They would come to me," Agnes recalled, "and say, 'We know. They try to hit the Japanese.... We know.... But why don't they ask us? We could tell them where the Japanese are'."

The brawny Yanks, when they arrived, measured up to all the stories Agnes had told, even surpassed them. To the island where invading Japs had astounded natives with a single motor scooter, the Americans brought hundreds of jeeps, which they cheerfully shared with any natives going their way. The Yanks also brought giant bulldozers with which they carved their *teninwanikiba* (place where the flying boats land) out of the coconut-pandanus-taro wilderness in eleven days. They brought ice-cream, which the Gilbertese didn't like because it was so cold that it hurt their teeth. They brought radios and movies, too, which delighted the natives and filled them with wonderment.

Today, although Apamama natives seldom so much as glance upward when a *tewanikiba* (airplane) roars over, many still find it difficult to comprehend America as it appears in the American movies they have seen. Some suspect, says Agnes, that the scenes shown are completely imaginary, just like the plots.

The Apamama natives are not an illiterate people, even though they cannot read English, Agnes is quick to point out. They have compulsory education, and ever since the Rev. and Mrs. Hiram Bingham translated the spoken language of the Gilberts into writing during the latter part of the 19th century, they have learned to read and write. Their words are spelled phonetically, according to their sound in the spoken tongue. Apamama may be found on maps and in atlases as Apemama, Apamamma, Abemama, and a variety of other ways.

Relationships of the Americans and natives were exceptionally harmonious, but a few complaints of misbehaviour did arise last summer so the air-base was ruled out of bounds for natives (except those working there), and native villages became off limits to military personnel. Marketing of native handiwork to Americans was taken over by the British District Officer, Major F. G. L. Holland, O. B. E., G. M. Under penalty of a stiff fine if caught, the Gilbertese were forbidden to accept rides in jeeps *(Continued on page 141)*

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QUEEN IN CALICO

or attend the open-air movies. The natives were heart-broken.

Because of this ruling, I had to ask my commanding officer for a pass in order to visit native villages with Agnes, but she climbed into my jeep unhesitatingly and rode past sentries unchallenged. The little "queen-mother" was above such regulations.

In the villages it was the same. She walked unannounced into any house. Her slightest whim was quickly obeyed. She had one native break open a newly picked *pandanus* fruit so that I could taste it; she suggested that another slash open the end of a green coconut so that I could drink the milk; she sent a third Gilbertese to dig out the heart of a young coconut palm for me. We visited the unwalled school where wide-eyed pupils squatted on the ground beneath coconut leaves. We stopped to see Agnes' gray mother-in-law, ninety-odd-years-old.

Only once were we stopped. A Red Cross truck which we had passed on the road turned and sped after our jeep. The medics therein, who had been looking for Agnes, stopped us. There in the middle of an island road, while she smoked an American cigarette and conversed with apparent unconcern, the barefoot "queen-mother" received her third typhoid shot.

My first-hand view of the primitive, unsanitary native life on the island made Agnes' presence there, despite the fact that she lived in a neat little screened house away from the villages, the more surprising. Still, my royal guide denied any desire to return to civilization.

"No," she said. "I would not move from here. I would like to see San Francisco again, though," she added pensively. "I heard about the fire."

I was nonplussed for a second, then suddenly realized that she referred to no recent news. She was talking about the San Francisco earthquake and fire of 1906. She had not seen the city since before that time.

Apamama's "queen-mother" likewise denied any desire to go aloft in one of the airplanes which had become such a familiar sight.

Nor would Agnes admit that there was anything she wanted from the United States, even though regular trading vessel visits to the island had been halted by the war. "No...nothing," she would say. "I have plenty."

But...well...if it were possible... there was one thing....

She could, she confessed, use a package of sewing-machine needles.

Native legends trace the ancestry of Apamama's ruling family to an ancient mating of an heroic native woman and a shark. The woman, directed by an oracle, swam far out to the sea, the story goes, beyond sight of any land for a rendezvous with her ferocious paramour.

The legend used to tickle the fancy of Tembinoka the First, and he often pondered over it at some length, but always reached the same disappointing conclusion. "I think lie," he would say a little wistfully.

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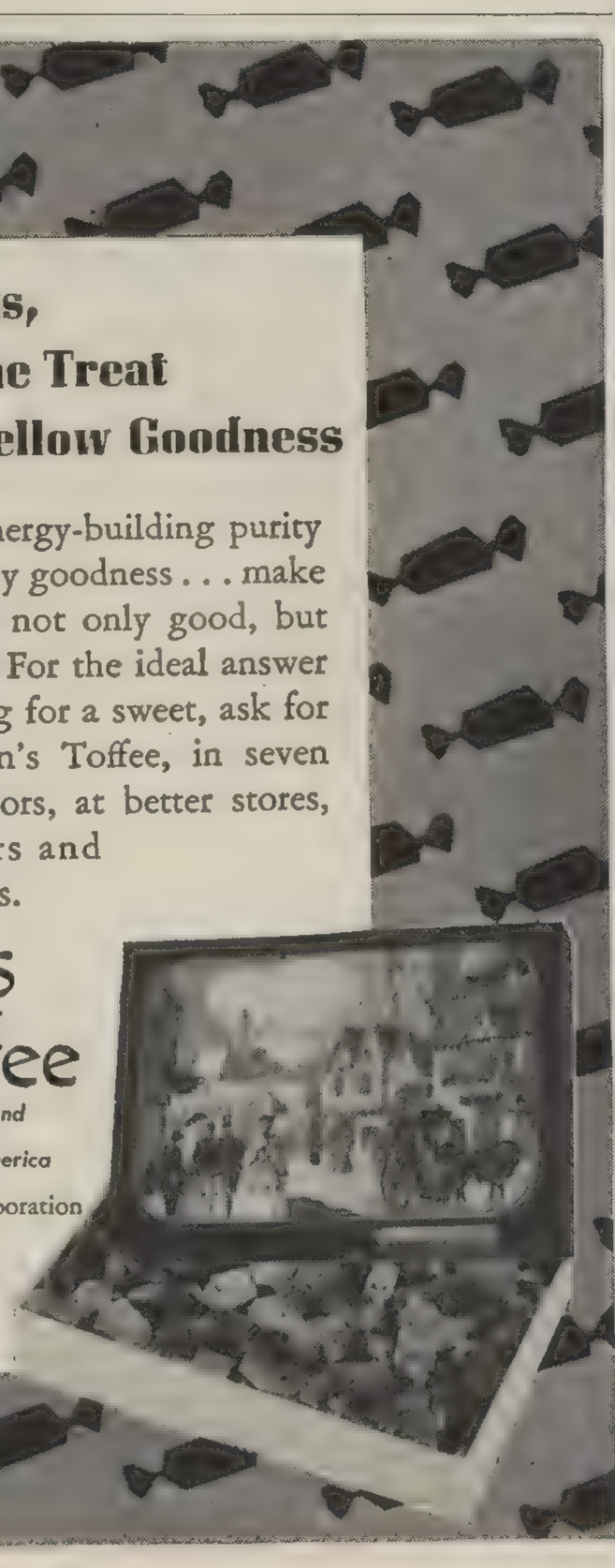

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JUNIOR FASHIONS

Vogue's Junior Fashions, shown on pages 118-119, can be found in many shops throughout the country. In the list below, numbers 1 to 6 after the store names indicate the particular clothes available at each of the listed shops.

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Little Rock . The M. M. Cohn Company, #3

CALIFORNIA

Beverly Hills . . . . Saks Fifth Avenue, #4
Los Angeles . . . . . Bullock's, #2
The May Co., #5
J. W. Robinson Co., #1, #4
San Francisco . . The White House, #1, #4

CONNECTICUT

Hartford . G. Fox & Co., Inc., #1, #4, #6
Waterbury . . . . . Forester, Inc., #6

DISTRICT OF COLUMBIA

Washington
Woodward & Lothrop, #1, #2, #4, #6

GEORGIA

Atlanta . . . . . Davison-Paxon Co.,#5
Savannah . B. H. Levy Bros. & Co., Inc., #6

ILLINOIS

Chicago . . . . . Saks Fifth Avenue, #4

INDIANA

Indianapolis . L. S. Ayres & Co., Inc., #1, #4

KANSAS

Wichita . . . Geo. Innes Co., Inc., #1, #4

KENTUCKY

Louisville . . . . Byck Bros. Co., #3, #6

LOUISIANA

New Orleans . D. H. Holmes Co., Ltd., #2
Kreeger Store, Inc., #3, #6

MARYLAND

Baltimore . . . Hutzler Bros. Co., #3, #6

MASSACHUSETTS

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Jays, Inc., #1, #3, #4
Springfield . . Forbes & Wallace, #1, #4

MICHIGAN

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Saks Fifth Avenue, #4

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Minneapolis . . . . The Dayton Co., #5
St. Paul . . . . Field-Schlick, Inc., #1, #4

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the only diamond with the
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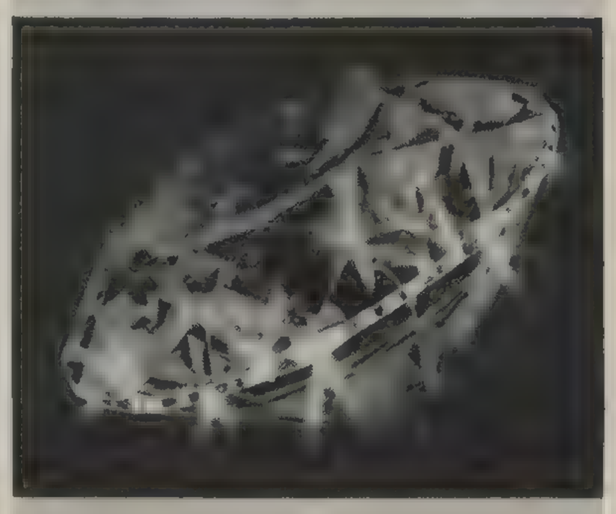

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San Antonio . . . . . Frost Bros., #3

VIRGINIA

Newport News
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Norfolk
The House of Arther Morris, #6
Richmond . . . Miller & Rhoads, Inc., #2

WASHINGTON

Seattle . . . Frederick & Nelson, Inc., #3

WEST VIRGINIA

Charleston . . . . . Telford's, #3

Blue marquisette dress shown on page 120

Boston, Mass. . . . . Jays, Inc.
Dallas, Tex. . . . . Neiman-Marcus Co.
Denver, Colo. . . . Denver Dry Goods Co.
Detroit, Mich. . . . Himelhoch Bros. & Co.
New Orleans, La. . . Kreeger Store, Inc.
Norfolk, Va. . . . House of Arther Morris
Pittsburgh, Pa. . Kaufmann's Dept. Stores, Inc.
Rochester, N. Y. . . . . B. Forman Co.
St. Louis, Mo. . . . Stix, Baer & Fuller Co.
Washington, D. C. . Julius Garfinckel & Co.

White organdie dress shown on page 121

Atlanta, Ga. . . . . Frohsin's
Baltimore, Md. . . . . Hutzler Bros.
Charlotte, N. C. . . . . Montaldo's
Chicago, Ill. . . Martha Weathered Shop
Columbus, Ohio . . . . . Montaldo's
Corpus Christi, Tex. . M. Litchenstein & Sons
Denver, Colo . . . . . Montaldo's
Detroit, Mich. . . . . Irving's, Inc.
Greensboro, N. C. . . . . Montaldo's
Miami Beach, Fla. . . . . Minna Lee
Norfolk, Va. . . . House of Arther Morris
Philadelphia, Pa. . . . . Nan Duskin
Richmond, Va. . . . . Montaldo's
San Francisco, Cal. . . Nellie Gaffney, Inc.
Washington, D. C. . Julius Garfinckel & Co.
Wilmington, Del. . . . Bird-Speakman, Inc.
Winston-Salem, N. C. . . . . Montaldo's

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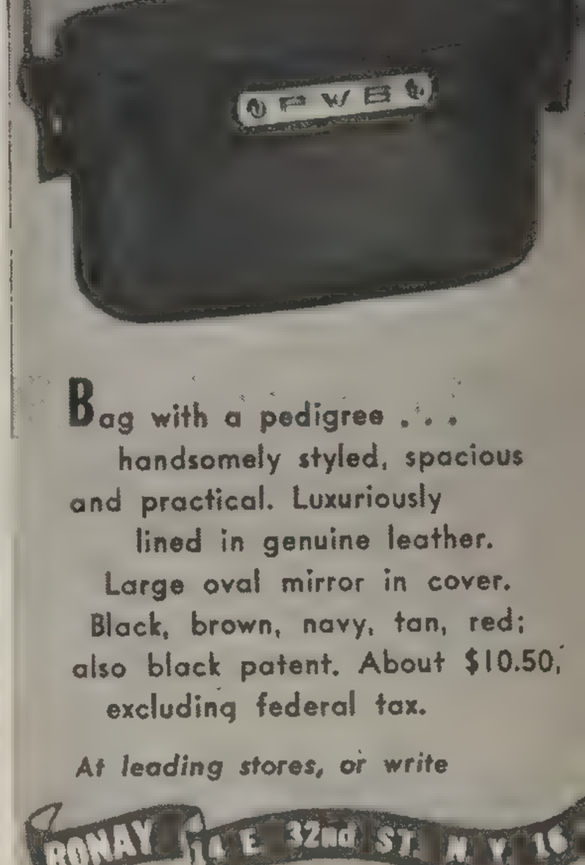
Ronay's CANTEEN BOX Bag



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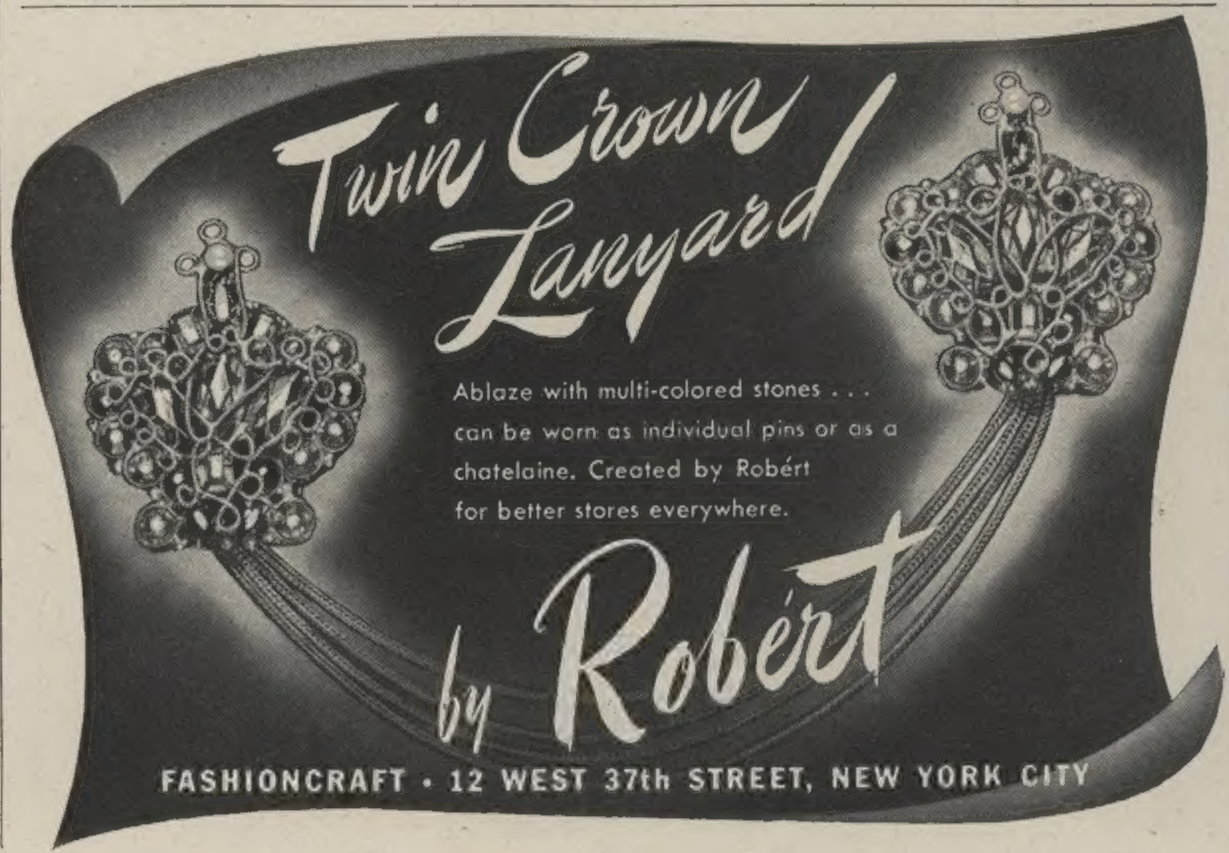

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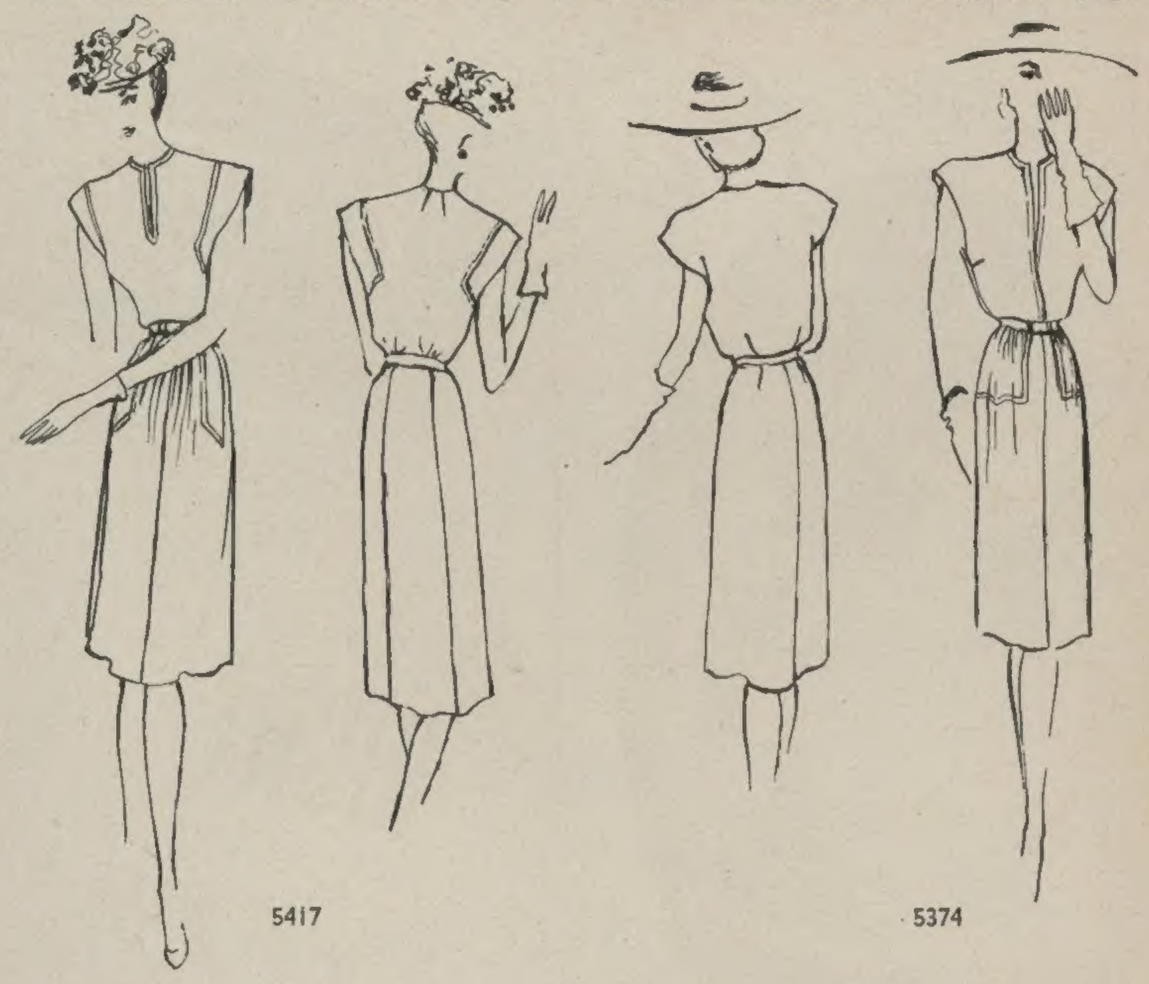

HERE are other views of the sleeveless jersey jumper-dresses shown on pages 122-123. Both can be dressed up with handsome hats and jewels, or dressed down, worn over long-sleeved jersey shirts. Design No. 5417 is for sizes 12 to 20 (30 to 38). Wide folds margin armholes and pockets; skirt has a slight softness. Design No. 5374, "Easy-to-Make," is for sizes 12 to 20 (30 to 38).

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